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ABSTRACT

The report covers two activities of the Model Site Program of the National Committee: Arts for the Handicapped (NCAH). The first section is devoted to a review of the needs assessment survey which was completed by 703 special education professionals. Data from the survey is summarized according to such topics as the extent to which arts experiences are provided for the special education client (broken down into eight disability groups); contribution of the arts to the physical, intellectual, and emotional/social growth of special education clients; and types of assistance perceived as most helpful in implementing an arts program for special education clients. The second section deals with an evaluation of NCAH leadership training workshop activities involving 54 persons. (CL)

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Model Site Program

Final Report

Submitted to

National Committee: Arts for the Handicapped
March 15, 1978

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FOREWORD

This report covers the period of accreditation and support for the 1977 Model Site Program from April 1, 1977 - March 15, 1978. It deals primarily with the two major activities of the program, need assessment activities and the conduct of awareness and leadership training workshops. Other supplemental activities have been previously reported to the NCAH.

Copies of the Final Report will be made available to program participants, interested individuals, and institutions upon request. Our deepest appreciation for the cooperation and assistance of the staff and resources of the National Committee: Arts for the Handicapped in making this program a meaningful experience to those of us interested in the handicapped.

ABSTRACT
NCAH MODEL SITE PROPOSAL:
NEEDS ASSESSMENT AND PERSONNEL TRAINING
IN THE ARTS FOR THE HANDICAPPED

Goal

To determine the training needs and priorities for personnel (teachers in Special Education, Arts, paraprofessionals, supervisors) who conduct arts programs or instructional programs for the handicapped.

Objectives

To acquaint administrators, teachers, and parents with the needs of the handicapped.

To acquaint administrators, teachers, and parents with the availability of existing materials and resources in the arts and arts education.

To demonstrate adaptation and implementation opportunities of existing materials and resources to a handicapped population.

To identify specific areas of need for training and materials development in the arts for the handicapped.

Activities

I. CEMREL presentation of the adaptability of arts education resources to a handicapped population at the Missouri State Conference of the Council for Exceptional Children.

II. Conduct area needs assessment.

III. Conduct Awareness & Leadership Training Workshop for Adapting Arts Education Resources to Handicapped Populations.

Results/Benefits

Increased awareness on the part of teachers and administrators of the needs of handicapped children.

Appreciation and understanding of the affective value of arts programs for handicapped children.

Increased awareness of the existing resources in arts education and their availability.

Knowledge on the part of teachers, supervisors, and administrators of the feasibility and procedures for adapting CEMREL-developed and other arts education materials to a handicapped population.

Establishment of short and long-term priorities in teacher training in the arts for the handicapped.

SECTION 1

NEEDS ASSESSMENT ACTIVITIES:

ARTS EXPERIENCES FOR EXCEPTIONAL INDIVIDUALS

NEEDS ASSESSMENT ACTIVITIES:
ARTS EXPERIENCES FOR EXCEPTIONAL INDIVIDUALS

Purpose

The needs assessment survey, "Arts Experiences for Exceptional Individuals," was conducted to gather information about the kinds of arts experiences and professional training which persons involved in special education programs felt would be of greatest benefit to themselves and their clients.

Objectives

1. To identify the kinds of materials, activities, and training needed by special education personnel to enable them to provide their clients with appropriate arts experiences.
2. To provide data which would acquaint administrators, teachers, parents, and other concerned individuals with the arts needs of exceptional individuals.
3. To create a data base to guide the adaptation and implementation of existing arts materials and resources for use in a variety of special education settings.

Procedures

1. Development of the Measure

The needs assessment instrument, "Arts Experiences for Exceptional Individuals," was designed by first constructing a large item pool. Two special education practitioners from St. Louis City Special School District, an arts curriculum specialist from CEMREL's Aesthetic Education Program, the director of CEMREL's Special Education Group, two CEMREL evaluation specialists, and the CEMREL data processor then evaluated the items for content validity and usefulness, practicality of format, and ease of coding for data processing. Items failing to meet these criteria were eliminated or rewritten. A prototype instrument was then constructed and administered to approximately 40 special education professionals attending the Missouri Council for Exceptional Children Conference at Lake of the Ozarks, Missouri, on March 26 and 27, 1977. The results of this preliminary trial of the instrument indicated that some items still

needed clarifying. These were rewritten. The format was also revised to shorten administration time from 15 to 7 minutes.

In May 1977, the revised needs assessment measure was administered to 2,053 special education professionals from nine cooperating organizations in the St. Louis metropolitan area, and a small number of parents and other interested individuals. The sponsoring agencies ranged from specialized treatment centers for the deaf and for emotionally disturbed children to the Department of Art and the Department of Special Education of the St. Louis Public Schools and the Special School District of St. Louis County. Both of the latter serve all categories of exceptional students within their districts. (A copy of the measure will be found in Appendix 1.)

Administrators in each of the cooperating agencies distributed and collected the surveys. Through their efforts, a 40 per cent return (800 completed questionnaires) was achieved. Ninety-seven surveys were received too late to be included in this analysis. Surveys returned at the time of this analysis numbered 703. All percentages reported are based upon this total unless otherwise indicated. In many instances, the answer categories are not mutually exclusive and it is inappropriate to total the percentages. For example, many respondents worked with several categories of exceptional individuals, with groups of different sizes and different age ranges and so properly checked more than one response for those items.

2. Description of the Respondents

A. Occupational Setting

Seventy-three per cent of the respondents who completed the needs assessment survey worked for public agencies. Five per cent worked in day programs. Only 2 per cent worked in a residential program setting. The majority (69 per cent) were employed full time in a single special education classroom, but 12 per cent of the respondents were itinerant instructors or therapists. Those remaining worked either part time in one special education classroom, staffed resource centers, or worked in therapy rooms, offices, etc.

Sixty-eight per cent of the respondents categorized themselves as classroom teachers. The next largest group (10 per cent) classified themselves as therapists. Of this group, the majority were treating clients with speech or hearing problems. Small numbers of administrators, psychologists, social workers, and instructional supervisors also completed the survey. Fourteen per cent of the respondents were parents, volunteers, and other non-professionals with a special interest in the education of exceptional individuals.

The majority of the respondents indicated that they normally worked with groups of 11-20 individuals. Groups of 6-10 individuals was the next most common category. A fourth of the respondents reported working with smaller groups of 2-5 persons. Twenty per cent worked with individual clients, at least occasionally. Only 10 per cent of the clients reported that they ever worked with more than 20 clients at a time.

B. Type of Exceptional Individual Served

Over half of the respondents (56 per cent) worked with the mentally retarded and the majority of these persons worked with educable mentally retarded clients. Forty-two per cent worked with learning disabled persons. Another 34 per cent taught or treated emotionally disturbed individuals. Other areas of exceptionality were represented as follows:

Speech impaired	19 per cent
Crippled and other health impaired	14 per cent
Deaf/hard of hearing	11 per cent
Gifted/talented	7 per cent
Visually handicapped	7 per cent

In chronological age, most of the clients served were children or adolescents. Approximately equal numbers of respondents (60 per cent and 62 per cent respectively) reported working with individuals aged 10-13 years or 14-21 years. Children from 6-9 years of age composed the third largest group of clients; 47 per cent of the respondents reported working with clients of this age. Only 10 per cent of the respondents said they worked with children younger than six. Adults over 21 were the least represented client group. Only 5 per cent of the respondents reported working with clients of this age.

C. Special Education Experience and Training

The respondents were equally divided between experienced professionals and those relatively new to the field. Forty-nine per cent of the respondents had been professionally involved in special education five years or less. Twenty-three per cent had 6-12 years of professional experience and 26 per cent reported more than 12 years working in the field.

Fifty-six per cent of the respondents held BA or BS degrees. Thirty-five per cent had earned their MA or MS degrees. Less than 3 per cent of the respondents were at the doctoral level. A majority of the respondents (53 per cent) reported academic work beyond the current degree held.

A little over half the population surveyed (52 per cent) had majored in special education. General education majors accounted for another 44 per cent of the respondents. The two most common areas of specialization for members of this group were the teaching of reading and mathematics. Only 4 per cent of the respondents had majored in an arts area.

D. Arts Training

Training in the arts was not a common experience for most of the special education professionals surveyed. Respondents reported receiving the most training in literature/creative writing; however, even in this art area, 41 per cent reported less than 7 hours of training. In the other five arts areas, the majority of the respondents reported little or no training. This majority ranged from 52 per cent for music to 77 per cent for film and photography. Almost three-quarters of the respondents reported a similar lack of training in dance and drama. Only 30 per cent had had moderate or extensive training in visual arts, although this area, along with music, is one of the arts traditionally taught in teacher education programs.

Discussion of Findings

Although volumes of data have been generated from the results of this needs assessment survey, limited time and resources have forced the authors to report major results based on the combined responses of all subjects. The exception to this statement is Category 1 which follows, concerning the extent to

which arts experiences are now being provided for special education clients. The authors have reported these data by area of exceptionality. The results of the remaining categories are reported for all 703 respondents surveyed. The tabulated results will be found in Appendix 2.

1. Extent to which Arts Experiences are Provided for the Special Education Client (Tables 1-22)

A. Speech Impaired

A large majority of persons who worked with speech impaired clients reported that these persons never or only occasionally received experiences in four of the six listed arts areas. Most of the limited arts experiences which this group did receive were in music, followed by visual arts. Approximately one-third of the respondents indicated that their speech impaired clients received music and visual arts experiences weekly or daily. Literature/creative writing was the third most frequently provided category of arts experiences, but 57 per cent of the respondents reported that this population never or only occasionally received instruction in literature or creative writing. Dance, drama, and film/photography experiences appear to be rare for the speech impaired client.

Most of the arts experiences received by this group were provided by the classroom instructor. "Other" sources, such as volunteer aids or parents, accounted for 29 per cent of the sources of arts experiences. Only 17 per cent reported that their arts instruction was guided by an arts specialist.

B. Deaf/Hard of Hearing

Almost half of the respondents working with deaf/hard of hearing clients reported that monthly, weekly, or daily visual arts experiences were provided for their clients. Thirty-seven per cent of the respondents reported that music experiences for this population occurred once a month or more often. Such is not the case, however, for the remaining arts areas. Drama experiences, in particular, were reported rarely for the deaf/hard of hearing, with almost 70 per cent of the respondents reporting only occasional or no experiences available to their clients in this area. Over half the respondents reported infrequent or no experiences were available to the deaf/hard of hearing in both film/photography and dance.

About one-third of those surveyed are themselves responsible for providing all arts experiences for their clients; 23 per cent reported these experiences were being provided by arts specialists, and a fourth of the respondents said experiences were provided by "other" sources.

C. Crippled and Other Health Impaired

Except for music and visual arts, half of the respondents who work with crippled and other health impaired clients reported that only occasional or no arts experiences were being provided for their clients. Forty-six per cent of the respondents reported that monthly, weekly, or daily music experiences were available to their clients/students. Visual arts experiences were provided monthly or more frequently for the clients of 39 per cent of the respondents. This population received very little in the way of literature/creative writing, dance, drama, and film/photography experiences.

Half of the persons working with this population reported personal responsibility for providing all arts experiences for their clients. Only 6 per cent reported the availability of arts specialists of any kind. One-third of the respondents reported that arts experiences for their clients were provided by parents or other volunteers.

D. Gifted/Talented

The situation of the gifted/talented special education client was considerably different from that found in other areas of exceptionality. Over half of the respondents who worked with this group reported that experiences in visual arts, literature/creative writing, and music were provided for their gifted/talented clients on a monthly or more frequent schedule. Over one-third reported monthly, weekly, or daily experiences in drama. Experiences in dance and film/photography, however, were infrequent. Over half of the respondents checked that their clients received no experiences in film/photography. Dance experiences were infrequent or non-existent for the gifted clients of 75 per cent of the respondents.

Also in contrast to the other special education areas, almost half of the respondents reported that the arts experiences for their gifted/talented were

being provided by arts specialists. Only 22 per cent of the persons who reported working with this population were personally responsible for the provision of arts experiences and only 12 per cent reported that such experiences were provided by sources other than themselves or a specialist.

E. Emotionally Disturbed

Although 35 per cent of the respondents who worked with this population reported that their clients were receiving weekly or daily visual arts and music experiences, almost half (46 per cent) reported very infrequent or no visual arts or music experiences were being provided for their clients. The results for literature/creative writing experiences were similar. Over one-third of the respondents indicated monthly to daily experiences but, again, almost half reported that literature/creating writing experiences were being provided only occasionally or never for their clients. Over 64 per cent of the persons working with this population reported only occasional or no experiences in the areas of dance, drama, and film/photography.

Almost half the respondents (49 per cent) working with emotionally disturbed clients provided the arts experiences themselves, with only one-fifth reporting access to the services of an arts specialist. Another one-fifth of the respondents reported the provision of arts experiences by other sources.

F. Learning Disabled

Roughly a third of the persons working with the learning disabled reported experiences in music, visual arts, and literature/creative writing were occurring on a weekly or daily basis. In dance, drama, and film/photography, however, 70 per cent or more of the respondents reported only occasional or no experiences. Dance was the least occurring arts experience with drama and film/photography following in that order.

Half of the respondents surveyed who work with this population provide the arts experiences themselves with one-fifth reporting provision by an arts specialist and another fifth reporting other sources for arts instruction.

G. Visually Handicapped

More than half of the persons surveyed who work with the visually handicapped reported that their clients rarely or never received experiences in the following arts areas: dance (54 per cent); literature/creative writing (57 per cent); film/photography (63 per cent); or drama (69 per cent). Music was the most frequently occurring type of arts experience for the visually handicapped; with 40 per cent of those surveyed indicating monthly, daily, or weekly experiences. Thirty-one per cent of the respondents indicated their clients received monthly, weekly, or daily experiences in visual arts. Dance experiences were reported as occurring monthly or more frequently by 21 per cent of the respondents. Drama, film/photography, and literature/creative writing experiences were reported as occurring on a monthly to daily basis by less than 15 per cent of the respondents.

Only 6 per cent of the respondents indicated the availability of an arts specialist for this population. Almost half of the respondents working with the visually handicapped checked that they provided the arts experiences for their clients. The remaining respondents either did not answer the item or indicated that arts experiences for the visually handicapped clients were provided through other sources.

H. Mentally Retarded

The combined responses for all areas of mental retardation indicate that visual arts and music experiences are the arts experiences most frequently provided for mentally retarded clients: 40 per cent of the respondents said music and visual arts experiences were provided on a weekly or daily schedule for their clients. Dance, drama, film/photography, and literature/creative writing experiences, however, were provided only occasionally or never for the clients of more than half of the respondents. When the results are examined by area of retardation, it becomes clear that most of the visual arts experiences that are available to mentally retarded individuals are provided for clients defined as "educable." Music experiences are provided more frequently than any other arts experiences for all retarded clients, with well over half of the respondents indicating monthly, daily, or weekly occurring experiences

in this area. Dance experiences were indicated as being provided more frequently for trainable and severely retarded clients than for educable and profoundly retarded clients. Over 70 per cent of those who work with educable clients indicated only occasional or no dance experiences for their clients. Almost 70 per cent of those who work with the profoundly retarded indicated occasional dance experiences were being provided for this group. Well over half of the persons working with each area of retardation indicated that their clients never received experiences of any kind in drama, film/photography, and literature/creative writing.

Availability of assistance from arts specialists was indicated by only 15 per cent of those who work with educable clients. In all other areas of retardation, an overwhelming majority of those who work with these clients have sole responsibility for any arts experiences for their clients.

2. Contribution of the Arts to the Physical, Intellectual, and Emotional/Social Growth of Special Education Clients (Tables 23-25)

A. Physical Development

Dance was seen as the art which could contribute most to the physical development of exceptional clients: two-thirds of the respondents agreed that dance experiences would be very helpful in achieving physical development goals for clients. Music, visual arts, and drama experiences were seen as being moderately helpful to very helpful by more than 60 per cent of the respondents. The majority of the respondents felt that literature/creative writing and film/photography experiences would be of little help in promoting their clients' physical development.

B. Intellectual Development

Except for dance, the most frequent response of those surveyed was that arts experiences would be "very helpful" in promoting the intellectual development of their clients. Literature/creating writing experiences were viewed as being potentially the most helpful; with visual arts, music, drama, and film/photography following in descending order. While dance experiences were seen as contributing the least to intellectual growth, the majority of the

respondents (70 per cent) still felt that dance experiences would be moderately or very helpful in promoting their clients' intellectual development.

C. Emotional/Social Growth

More than 70 per cent of the respondents answering this item indicated that all six of the arts areas listed would be "moderately helpful" or "very helpful" in contributing to the emotional/social growth of their clients. Music experiences were seen as potentially the most helpful in achieving goals of emotional/social growth, followed by the visual arts, dance, drama, literature/creating writing, and film/photography.

3. Opinions About the Effectiveness of Three Different Learning Modes in Providing Arts Experiences for Special Education Clients (Tables 26-28)

A. Traditional Classroom Instruction About the Arts

Over one-fourth of the respondents did not answer this item for any arts area. Those who did respond were almost equally divided between those who thought this instructional mode would be of little or no help in providing arts experiences for their clients and those who thought it would be moderately helpful. This pattern was consistent for all six arts areas. Traditional classroom instruction was seen as potentially the most helpful in teaching music, literature/creative writing, and visual arts; but even for these more frequently taught arts areas, approximately one-fourth of the respondents felt that traditional classroom instruction would be of little or no help to their exceptional clients.

B. Learning Through Active Performing and Creating

Better than 60 per cent of all persons answering indicated that active participation would be "very helpful" in providing experiences for their clients in all six arts areas. Almost all respondents answered this item, and only a very small percentage felt active participation in the arts would be of little or no help to their clients. The "very helpful" category was checked most often for dance (79 per cent), with visual arts and music (78 per cent), drama (76 per cent), literature/creative writing (64 per cent), and film/photography (60 per cent), following.

C. Responding to the Arts as an Audience Member

As in their responses to the efficacy of traditional classroom instruction for the arts, the respondents' opinions about the effectiveness of passive participation as a learning mode for their clients differed widely. Again, over one-fourth of the respondents did not answer this item. The remaining 75 per cent of the responses were distributed rather evenly among the "little or no help," "moderately helpful," or "very helpful" categories for all six arts areas. A small majority of the respondents indicated that this learning mode would be either "moderately helpful" or "very helpful" in providing music (56 per cent), drama (59 per cent), and film/photography (50 per cent) experiences for their clients. Audience experiences in dance and in visual arts were considered moderately or very helpful by 49 per cent and 47 per cent of the respondents. Only 37 per cent of those responding felt that this type of experience would be at all useful in presenting literature/creative writing experiences to their clients. In the areas of dance, drama, and film/photography, the experience of being an audience member was seen as considerably more valuable for exceptional clients than traditional classroom instruction in these arts.

4. Types of Assistance Perceived as Most Helpful in Implementing an Arts Program for Special Education Clients (Tables 29-35)

A. Visual Arts

Respondents clearly saw a need for help in all five of the areas of assistance listed. The most helpful type of assistance for over half of the respondents (58 per cent) was aid in identifying, adapting, and sequencing appropriate visual arts activities. Fifty-five per cent of the respondents desired assistance with integrating visual arts activities into their existing curriculum. Fifty-two per cent desired help in choosing and finding visual arts supplies. Help in identifying concepts and developing visual arts objectives was also of high priority for 47 per cent of the respondents. Last, but still of considerable importance was the need for assistance in determining individual participation and achievement in visual arts.

B. Dance

The majority of the respondents saw a need for all five types of assistance

listed, although to a somewhat lesser degree than for visual arts. Like visual arts, the area of assistance indicated as "very helpful" by the largest number of respondents was identifying, adapting, and sequencing appropriate dance activities. Aid in integrating dance activities into the existing curriculum was the second most emphasized need. The third-ranked type of assistance was help in determining individual participation and achievement. Choosing and finding supplies for dance experiences received fourth priority and identifying concepts and developing dance objectives, while ranked last, was still rated by 53 per cent of the respondents as being "moderately helpful," or "very helpful."

C. Drama

In drama, as in visual arts and dance, the type of assistance which was seen as most needed by the respondents surveyed was help in identifying, adapting, and sequencing appropriate drama activities for their clients. Seventy-four per cent of the respondents felt this type of assistance would be moderately or very helpful. The second priority was also the same as for visual arts and dance--integrating drama activities into existing curriculum. Assistance in choosing and finding supplies for drama activities, determining individual participation and achievement in drama, and identifying concepts and developing objectives in drama ranked third, fourth, and fifth in order of perceived helpfulness.

D. Literature/Creative Writing

Needs for assistance in literature/creative writing generally followed the pattern found for visual arts, dance, and drama. The most helpful type of assistance to the largest number of respondents would be aid in identifying, adapting, and sequencing appropriate literature/creative writing activities, then integrating these activities into the existing curriculum, choosing and finding supplies for the activities, identifying concepts and developing objectives, and finally determining individual participation and achievement.

E. Film/Photography

The "very helpful" category was the modal category for all five types of assistance in film/photography. As in the other arts areas, assistance in

identifying, adapting, and sequencing film activities ranked first. Finding and choosing photography materials and supplies was second in importance. The third most perceived need was for assistance in integrating film/photography activities into the existing curriculum. As in the other arts areas, identifying concepts and developing objectives in film/photography and determining individual participation and achievement was seen as being very helpful but not as useful as the other four types of assistance.

F. Music

In music, as in all the other arts areas, 60 per cent or more of the respondents saw assistance of all types as being moderately to very helpful. Identifying, adapting, and sequencing appropriate music activities was, again, the type of assistance felt to be most needed. Integrating activities into the existing curriculum ran a close second. Assistance in choosing and finding music supplies was third in priority, with identifying music concepts and developing objectives in music and determining individual participation and achievement in music tied for fourth place.

5. Helpfulness of Various Types of Training for Special Education Personnel (Tables 36-40)

When the "moderately helpful" and "very helpful" response categories were combined, inservice workshops were perceived as the type of training most likely to benefit special education personnel. Training by a classroom teaching consultant received the second highest rate of response. Training through instructional media was third. While formal academic courses at colleges and universities was the least preferred type of training, a majority of the respondents still saw such courses as being at least moderately helpful. These preferences in types of training were true across all six arts areas. The need for all four training strategies was seen as greatest in visual arts, followed closely by music. Dance and drama were third and fourth in number of responses and literature/creative writing generally ranked fifth with film/photography last. This pattern was consistent except for dance where slightly fewer respondents saw the usefulness of academic courses, ranking this the arts area in which this type of training would be least helpful.

6. Community Resources and Arts Experiences for Exceptional Individuals (Tables 41-44)

Bringing exhibits and performances into the respondents' agencies was seen as very helpful by the largest number of respondents. Taking their clients on field trips was the second most positively indicated community resource. Field trips were seen as particularly helpful in visual arts, music, and drama. The third priority of the respondents was the provision of personal interaction of artists with special education clients, particularly in music. Films, media, and educational television as a way of providing arts experiences for special education clients was the least preferred by those surveyed. It is important to note, however, that all four of the community resources listed were perceived by well over half of the respondents as at least moderately helpful in providing needed arts experiences in all six arts areas.

Summary of Findings

The following is a listing of eight major findings:

1. The first analysis of the data resulting from the needs assessment, "Arts Experiences for Exceptional Individuals," revealed that visual arts and music activities were the most frequent types of arts experiences provided for all categories of exceptional clients.

2. Persons who worked with gifted/talented clients reported more arts experiences being provided for their clients than did respondents in other areas of exceptionality. Persons in this group also reported the most access to assistance from arts specialists. Even in this category, however, 30% or more of the respondents reported that arts experiences for their clients were provided only once a month or less often.

3. With few exceptions, a majority of the respondents working with other types of exceptional individuals reported arts experiences occuring no oftener than once a month. This finding was particularly true for the arts areas of dance,

drama, film/photography and creative writing and for the category of the visually handicapped who, as a group, received the least amount of arts experiences of any clients in this survey.

4. With the exception of dance, the arts were seen as likely to contribute more to the emotional/social development of exceptional individuals than to either their intellectual or physical development. Dance was viewed as most helpful to the physical development of special education clients. However, a large majority of all persons surveyed obviously saw the arts as contributing very positively to the growth of exceptional individuals in all three development areas.

5. Active participation in the arts through performing and creating was seen as the most effective way for exceptional individuals to learn about arts. Audience participation ranked second. Traditional classroom instruction was the learning mode which generated the least enthusiasm from most of the respondents.

6. For all arts areas, respondents indicated that the most useful type of help would be aid in identifying, adapting and sequencing appropriate activities. Integrating these activities into the existing curricula was the second most frequent response in all arts areas except film/photography. Choosing and finding supplies for arts experience was next in order of priority. Assistance in identifying arts concepts and developing objectives and aid in determining individual participation and achievement were lowest on the priority list, but still considered "very helpful" by the majority of respondents.

7. Inservice workshops and training by a classroom teaching consultant were the two types of training checked most frequently by the respondents in the "very helpful" category. Training through instructional media was ranked third in helpfulness by the respondents, with credit courses at universities and colleges being the least popular.

8. Bringing exhibits and performances into the agency to provide arts experiences was the community resource indicated by the respondents as being most useful for their clients, followed by field trips.

The great majority of the special education professionals and para-professionals who completed this needs assessment survey endorsed the importance of arts experiences for their clients and expressed a strong desire to see more arts experiences of all types added to the special education curricula.

Although the majority of these respondents were themselves responsible for providing arts experiences for their clients, few had received the kinds of training that would equip them with the expertise and self-confidence to select and integrate such arts experiences into their instructional programs on a regular basis. It is likely that the respondents' lack of knowledge about the range of possibilities and resources available in arts instruction may explain the fairly significant "no response" results on many items of the survey: if one is unaware of the range of potential cures, one is cautious about prescribing. However, that such information, training, and assistance in arts instruction is strongly desired by the respondent is a clear outcome of this survey.

Other findings must be interpreted somewhat more cautiously. For example, the fact that the visual arts and music education areas were seen by these respondents as the areas with the most potential for special education clients--and, therefore, the areas where expansion of resources and training were most needed--should be carefully weighed by those concerned with developing and implementing workshops and other inservice and preservice training for special education personnel. Other data from the survey suggest that the saliency of visual arts and music relative to the other arts may simply reflect the respondents' greater familiarity with these areas. With even less background and training in dance, drama, or film/photography than in music and the visual arts, the respondents may understandably be underestimating the potential contributions of these arts areas to their clients' development relative to music and visual arts.

The question of how much discrepancy exists between perceived needs as measured by an instrument such as "Needs Assessment: Arts for the Handicapped," and real needs always arises in the wake of any needs assessment effort. Given the strong desire for more arts experiences and training expressed by respondents,

and the lack of persons trained in both the arts and special education, the question can be asked, "Who decides which arts experiences are best for the special education client?" More empirical data comparing the effects of various types of arts activities with different categories of clients are clearly needed. Until such data are available, however, the opinions and preferences of the special education personnel who implement arts instruction can at least give educational planners information about the educational needs and priorities of their staffs and about how these persons view the place of the arts in their clients' education.

The collection of information about the perceptions and attitudes of professionals in a given field is also a valid way of determining how fertile that field is for change. The sample of special education personnel surveyed here have clearly signaled their readiness for change with regard to both the extent and types of arts experiences being offered to their clients and also their willingness to take part in inservice and preservice training to equip them for implementing such experiences.

Appendix 1. NEEDS ASSESSMENT INSTRUMENT:

ARTS EXPERIENCES FOR EXCEPTIONAL INDIVIDUALS

CEMREL, Inc.
A National Educational Laboratory

NEEDS ASSESSMENT: ARTS EXPERIENCES FOR EXCEPTIONAL INDIVIDUALS

Introduction

As you know, little has been done to provide arts experiences for exceptional individuals. This survey is an attempt to document systematically the present status of the arts in special education and related fields and to identify current priorities among those persons responsible for program planning and implementation.

As a person who works with exceptional individuals, your views will help us to construct a realistic profile of current needs in arts education for exceptional individuals. We can also begin to recommend programs, materials, and priorities to the appropriate agencies, training institutions, curriculum divisions, etc. By the arts we mean creation, performance, and appreciation of all the arts: visual arts (such as painting, sculpture, architecture, weaving, ceramics); dance; drama; film and photography; literature/creative writing; and music.

Your cooperation in completing and returning this survey is appreciated. Thank you for providing us with the needed information.

3120 59th Street
St. Louis, Missouri 63139
Tel: (314) 781 2900

CEMREL, Inc.

NEEDS ASSESSMENT: ARTS EXPERIENCES FOR EXCEPTIONAL INDIVIDUALS

Date_____

1. Name of Agency/Organization_____ Location_____ (town, state)

2. Type(s) of setting in which you work:

_____ Public Agency _____ Parochial/Private Agency _____ Day Program _____ Residential Program

_____ Full Time Special Class _____ Resource Center/Room
_____ Part Time Special Class _____ Itinerant
_____ Other (specify)_____

3. Type(s) of exceptional individuals with whom you work:

_____ speech impaired
_____ deaf/hard of hearing
_____ crippled and other health impaired
_____ gifted/talented
_____ emotionally disturbed
_____ learning disabled
_____ visually handicapped
_____ mentally retarded
___ educable mentally retarded
___ trainable mentally retarded
___ severely retarded
___ profoundly retarded

4. Chronological age(s) of exceptional individuals with whom you work:

_____ preschool (5 years and below)
_____ primary (6-9)
_____ intermediate (10-13)
_____ secondary (14-21)
_____ post secondary (adult)
_____ other (specify)_____

5. Size of group with which you work at a given time:

_____ individual
_____ 2-5 individuals
_____ 6-10 individuals
_____ 11-20 individuals
_____ over 20 individuals

6. Years of professional experience:

_____ 0-2 years
_____ 3-5 years
_____ 6-8 years
_____ 9-12 years
_____ over 12 years

7. Highest degree obtained:

a. _____ BA/BS
_____ BA/BS plus additional work
Other (specify)_____
_____ MA/MS or equivalent
_____ MA/MS plus additional work
_____ Doctorate
_____ Post-doctoral work

b. What was your major area of study?_____

8. Position currently held:

_____ therapist
___ occupational
___ physical
___ speech/hearing
___ recreational
___ other (specify)_____
_____ teacher
_____ administrator
_____ instructional supervisor
_____ psychologist
_____ social worker
_____ other (specify)_____

9. Please indicate the extent of your training in each arts area by placing the appropriate number in the space before it.

1
Little or no training
(0-6 hours)

2
Moderate training
(7-18 hours)

3
Extensive training
(over 18 hours)

_____ Visual Arts
_____ Dance
_____ Drama
_____ Film and Photography
_____ Literature/Creative Writing
_____ Music

(Over)

1
Little or no help

2
Moderately helpful

3
Very helpful

13. How helpful would each of the following kinds of assistance be to you in implementing an arts program for your clients/students?

	Visual Arts	Dance	Drama	Literature/ Creative Writing	Film and Photography	Music
Identifying concepts and developing objectives						
Identifying, adapting, and sequencing appropriate activities						
Integrating activities into existing curricula						
Choosing and finding supplies						
Determining individual participation and achievement						

14. How helpful would the following types of training be to you in providing your clients/students with needed arts experiences?

	Visual Arts	Dance	Drama	Literature/ Creative Writing	Film and Photography	Music
Inservice workshops in your agency						
Credit courses at universities and colleges						
Classroom teaching consultant						
Instructional media						

15. How helpful would the following community resources be in providing arts experiences for your clients/students?

	Visual Arts	Dance	Drama	Literature/ Creative Writing	Film and Photography	Music
Personal interaction with artists						
Field trips						
Exhibits and performances brought to your agency						
Films, media, educational TV						

(Over)

Appendix 2. TABLES OF SURVEY RESULTS

Table 1

EXTENT OF ARTS EXPERIENCES PROVIDED FOR SPEECH IMPAIRED

N = 133

	Never	Occasionally	Monthly	Weekly	Daily	No Response
Visual Arts	22%	23%	9%	22%	8%	16%
Dance	42%	23%	8%	8%	1%	18%
Drama	43%	32%	5%	1%	1%	14%
Film and Photography	56%	15%	3%	8%	0	12%
Literature/ Creative Writing	34%	23%	4%	13%	8%	14%
Music	23%	17%	9%	22%	14%	15%

Table 2

WHO PROVIDES ARTS EXPERIENCES FOR SPEECH IMPAIRED

Myself	38%
Arts Specialist	17%
Other	29%
No Response	16%

Table 3

EXTENT OF ARTS EXPERIENCES PROVIDED FOR
DEAF/HARD OF HEARING

N = 77

	Never	Occasionally	Monthly	Weekly	Daily	No Response
Visual Arts	20%	20%	8%	30%	9%	13%
Dance	35%	21%	9%	12%	0	13%
Drama	44%	25%	4%	1%	1%	14%
Film and Photography	49%	16%	1%	12%	0	12%
Literature/ Creative Writing	36%	16%	5%	12%	8%	13%
Music	26%	17%	10%	16%	9%	12%

Table 4

WHO PROVIDES ARTS EXPERIENCES FOR
DEAF/HARD OF HEARING

Myself	33%
Arts Specialist	23%
Other	25%
No Response	19%

Table 5

EXTENT OF ARTS EXPERIENCES PROVIDED FOR CRIPPLED AND OTHER HEALTH IMPAIRED

N = 95

	Never	Occasionally	Monthly	Weekly	Daily	No Response
Visual Arts	21%	26%	13%	14%	12%	14%
Dance	41%	22%	7%	8%	1%	21%
Drama	42%	31%	5%	1%	1%	20%
Film and Photography	47%	20%	1%	13%	0	19%
Literature/ Creative Writing	32%	18%	7%	14%	10%	19%
Music	18%	19%	10%	19%	17%	17%

Table 6

WHO PROVIDES ARTS EXPERIENCES FOR CRIPPLED AND OTHER HEALTH IMPAIRED

Myself	50%
Arts Specialist	6%
Other	30%
No Response	14%

Table 7

EXTENT OF ARTS EXPERIENCES PROVIDED FOR GIFTED/TALENTED

N = 49

	Never	Occasionally	Monthly	Weekly	Daily	No Response
Visual Arts	12%	18%	6%	39%	6%	19%
Dance	25%	25%	0	27%	0	23%
Drama	25%	20%	2%	31%	2%	20%
Film and Photography	55%	16%	0	2%	0	27%
Literature/ Creative Writing	14%	10%	4%	39%	16%	17%
Music	14%	12%	4%	45%	0	25%

Table 8

WHO PROVIDES ARTS EXPERIENCES FOR GIFTED/TALENTED

Myself	22%
Arts Specialist	43%
Other	12%
No Response	23%

Table 9

EXTENT OF ARTS EXPERIENCES PROVIDED FOR EMOTIONALLY DISTURBED

N = 238

	Never	Occasionally	Monthly	Weekly	Daily	No Response
Visual Arts	19%	23%	11%	24%	11%	12%
Dance	51%	24%	5%	2%	1%	17%
Drama	42%	34%	3%	3%	2%	16%
Film and Photography	52%	17%	5%	8%	1%	17%
Literature/ Creative Writing	27%	20%	10%	19%	9%	15%
Music	26%	20%	6%	27%	8%	13%

Table 10

WHO PROVIDES ARTS EXPERIENCES FOR EMOTIONALLY DISTURBED

Myself	47%
Arts Specialist	20%
Other	22%
No Response	11%

Table 11

EXTENT OF ARTS EXPERIENCES PROVIDED FOR LEARNING DISABLED

N = 294

	Never	Occasionally	Monthly	Weekly	Daily	No Response
Visual Arts	17%	23%	12%	36%	9%	12%
Dance	52%	25%	5%	3%	1%	14%
Drama	45%	30%	6%	2%	2%	15%
Film and Photography	53%	17%	5%	9%	1%	15%
Literature/ Creative Writing	25%	19%	12%	18%	11%	15%
Music	24%	20%	7%	32%	7%	10%

Table 12

WHO PROVIDES ARTS EXPERIENCES FOR LEARNING DISABLED

Myself	50%
Arts Specialist	20%
Other	20%
No Response	10%

Table 13

EXTENT OF ARTS EXPERIENCES PROVIDED FOR VISUALLY HANDICAPPED

N = 48

	Never	Occasionally	Monthly	Weekly	Daily	No Response
Visual Arts	23%	21%	6%	10%	15%	25%
Dance	29%	25%	13%	4%	4%	25%
Drama	46%	23%	0	2%	2%	27%
Film and Photography	44%	19%	4%	6%	0	27%
Literature/ Creative Writing	44%	13%	2%	8%	4%	29%
Music	19%	19%	10%	13%	17%	22%

Table 14

WHO PROVIDES ARTS EXPERIENCES FOR VISUALLY HANDICAPPED

Myself	46%
Arts Specialist	6%
Other	17%
No Response	31%

Table 15

EXTENT OF ARTS EXPERIENCES PROVIDED FOR MENTALLY RETARDED

N = 391

	Never	Occasionally	Monthly	Weekly	Daily	No Response
Visual Arts	19%	21%	9%	27%	13%	11%
Dance	37%	27%	6%	12%	3%	15%
Drama	50%	23%	6%	1%	2%	18%
Film and Photography	49%	14%	4%	16%	0	17%
Literature/ Creative Writing	39%	19%	6%	14%	5%	17%
Music	17%	23%	7%	21%	19%	13%

Table 16

WHO PROVIDES ARTS EXPERIENCES FOR MENTALLY RETARDED

Myself	56%
Arts Specialist	11%
Other	22%
No Response	12%

Table 17

EXTENT OF VISUAL ARTS EXPERIENCES REPORTED FOR CATEGORIES OF MENTALLY RETARDED

		Never	Occasionally	Monthly	Weekly	Daily	No Response
Educable	N =243	19%	24%	9%	31%	12%	5%
Trainable	N = 29	28%	17%	21%	21%	4%	9%
Severely Retarded	N = 24	25%	4%	4%	25%	25%	17%
Profoundly Retarded	N = 3	0	0	100%	0	0	0
Educable Combined with Trainable	N = 35	14%	17%	6%	26%	26%	11%
Severely Combined with Profoundly	N = 35	20%	23%	6%	23%	6%	22%

Table 18

EXTENT OF DANCE EXPERIENCES REPORTED FOR CATEGORIES OF MENTALLY RETARDED

		Never	Occasionally	Monthly	Weekly	Daily	No Response
Educable	N =243	46%	29%	3%	6%	3%	13%
Trainable	N = 29	17%	24%	7%	35%	3%	14%
Severely Retarded	N = 24	17%	30%	13%	33%	0	17%
Profoundly Retarded	N = 3	0	67%	0	0	33%	0
Educable Combined with Trainable	N = 35	23%	29%	14%	14%	6%	14%
Severely Combined with Profoundly	N = 35	23%	17%	23%	17%	3%	15%

Table 19

EXTENT OF DRAMA EXPERIENCES REPORTED FOR CATEGORIES OF MENTALLY RETARDED

		Never	Occasionally	Monthly	Weekly	Daily	No Response
Educable	N =243	49%	26%	6%	2%	3%	14%
Trainable	N = 29	69%	14%	0	0	0	17%
Severely Retarded	N = 24	54%	21%	4%	0	0	11%
Profoundly Retarded	N = 3	100%	0	0	0	0	0
Educable Combined with Trainable	N = 35	54%	26%	0	3%	0	17%
Severely Combined with Profoundly	N = 35	43%	17%	17%	0	0	13%

Table 20

EXTENT OF FILM AND PHOTOGRAPHY EXPERIENCES REPORTED FOR CATEGORIES OF MENTALLY RETARDED

		Never	Occasionally	Monthly	Weekly	Daily	No Response
Educable	N =243	52%	13%	4%	14%	0	17%
Trainable	N = 29	55%	7%	3%	17%	0	18%
Severely Retarded	N = 24	36%	13%	8%	29%	0	14%
Profoundly Retarded	N = 3	67%	33%	0	0	0	0
Educable Combined with Trainable	N = 35	46%	26%	6%	14%	0	8%
Severely Combined with Profoundly	N = 35	31%	17%	3%	29%	0	20%

Table 20

EXTENT OF LITERATURE/CREATIVE WRITING EXPERIENCES REPORTED FOR CATEGORIES OF MENTALLY RETARDED

		Never	Occasionally	Monthly	Weekly	Daily	No Response
Educable	N =243	29%	26%	7%	19%	5%	14%
Trainable	N = 29	69%	0	3%	3%	3%	12%
Severely Retarded	N = 24	54%	4%	4%	4%	8%	16%
Profoundly Retarded	N = 3	100%	0	0	0	0	0
Educable Combined with Trainable	N = 35	60%	9%	3%	9%	3%	16%
Severely Combined with Profoundly	N = 35	57%	11%	3%	3%	0	16%

Table 21

EXTENT OF MUSIC EXPERIENCES REPORTED FOR CATEGORIES OF MENTALLY RETARDED

		Never	Occasionally	Monthly	Weekly	Daily	No Response
Educable	N =243	20%	25%	7%	28%	9%	11%
Trainable	N = 29	10%	28%	17%	7%	28%	10%
Severely Retarded	N = 24	4%	13%	4%	13%	58%	8%
Profoundly Retarded	N = 3	0	0	0	0	100%	0
Educable Combined with Trainable	N = 35	14%	20%	9%	9%	37%	11%
Severely Combined with Profoundly	N = 35	14%	14%	9%	11%	34%	18%

Table 22

WHO PROVIDES ARTS EXPERIENCES FOR
EACH CATEGORY OF MENTALLY RETARDED

	Myself	Arts Specialist	Other	No Response
Educable	61%	15%	17%	7%
Trainable	55%	0	31%	14%
Severely	63%	0	30%	7%
Profoundly	100%	0	0	0
Educable and Trainable	49%	6%	30%	15%
Severely and Profoundly	29%	6%	34%	21%

Table 23

RESPONDENTS OPINION ABOUT THE CONTRIBUTION
OF THE ARTS TO PHYSICAL DEVELOPMENT OF
SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	26%	30%	37%	7%
Dance	5%	22%	67%	6%
Drama	28%	37%	26%	9%
Literature/Creative Writing	54%	21%	16%	9%
Film and Photography	53%	24%	14%	9%
Music	22%	34%	37%	7%

Table 24

RESPONDENTS OPINION ABOUT THE CONTRIBUTION OF THE ARTS TO INTELLECTUAL DEVELOPMENT OF SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	6%	32%	57%	5%
Dance	22%	44%	26%	8%
Drama	11%	38%	44%	7%
Literature/Creative Writing	13%	17%	63%	7%
Film and Photography	19%	35%	39%	7%
Music	9%	36%	48%	7%

Table 25

RESPONDENTS OPINIONS ABOUT THE CONTRIBUTION OF THE ARTS TO THE EMOTIONAL/SOCIAL DEVELOPMENT OF SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	7%	27%	60%	6%
Dance	6%	29%	58%	7%
Drama	10%	24%	60%	6%
Literature/Creative Writing	16%	28%	48%	8%
Film and Photography	19%	33%	39%	9%
Music	6%	25%	64%	5%

Table 26

EFFECTIVENESS OF TRADITIONAL CLASSROOM INSTRUCTION IN PROVIDING ARTS EXPERIENCES FOR SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	23%	33%	17%	27%
Dance	34%	26%	7%	33%
Drama	31%	28%	8%	33%
Literature/Creative Writing	25%	25%	22%	28%
Film and Photography	31%	27%	10%	32%
Music	23%	30%	16%	31%

Table 27

EFFECTIVENESS OF ACTIVE PARTICIPATION THROUGH PERFORMING AND CREATING IN PROVIDING ARTS EXPERIENCES FOR SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	3%	9%	78%	11%
Dance	3%	10%	79%	8%
Drama	6%	9%	76%	9%
Literature/Creative Writing	11%	12%	64%	13%
Film and Photography	10%	16%	60%	14%
Music	3%	11%	78%	8%

Table 28

EFFECTIVENESS OF PASSIVE PARTICIPATION (RESPONDING TO THE ARTS AS AN AUDIENCE MEMBER) IN PROVIDING ARTS EXPERIENCES FOR SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	27%	29%	18%	26%
Dance	23%	32%	17%	28%
Drama	21%	29%	25%	25%
Literature/Creative Writing	33%	22%	15%	30%
Film and Photography	23%	28%	22%	27%
Music	18%	27%	29%	26%

Table 29

PERCENTAGES OF RESPONDENTS INDICATING VARIOUS TYPES OF ASSISTANCE AS "MODERATELY HELPFUL" OR "VERY HELPFUL," BY ARTS AREA

	Visual Arts	Dance	Drama	Literature/ Creative Writing	Film and Photography	Music
Identifying concepts and developing objectives	73%	53%	64%	63%	60%	69%
Identifying, adapting, and sequencing appropriate activities	81%	75%	74%	69%	67%	78%
Integrating activities into existing curricula	79%	71%	71%	69%	67%	77%
Choosing and finding supplies	78%	61%	66%	63%	65%	72%
Determining individual participation and achievement	72%	68%	65%	62%	60%	69%

Table 30

TYPES OF ASSISTANCE IN VISUAL ARTS MOST HELPFUL TO SPECIAL EDUCATION PERSONNEL

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Identifying Concepts and Developing Objectives	15%	26%	47%	12%
Identifying, Adapting and Sequencing Appropriate Activities	7%	23%	58%	12%
Integrating Activities into Existing Curriculum	10%	24%	55%	11%
Choosing and Finding Supplies	10%	26%	52%	12%
Determining Individual Participation and Achievement	15%	29%	43%	13%

Table 31

TYPES OF ASSISTANCE IN DANCE MOST HELPFUL TO SPECIAL EDUCATION PERSONNEL

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Identifying Concepts and Developing Objectives	21%	29%	34%	16%
Identifying, Adapting and Sequencing Appropriate Activities	10%	24%	51%	15%
Integrating Activities into Existing Curriculum	15%	24%	47%	14%
Choosing and Finding Supplies	23%	24%	37%	16%
Determining Individual Participation and Achievement	17%	29%	39%	15%

Table 32

TYPES OF ASSISTANCE IN DRAMA MOST HELPFUL TO SPECIAL EDUCATION PERSONNEL

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Identifying Concepts and Developing Objectives	20%	26%	38%	10%
Identifying, Adapting and Sequencing Appropriate Activities	12%	24%	50%	14%
Integrating Activities into Existing Curriculum	14%	23%	48%	15%
Choosing and Finding Supplies	19%	25%	41%	15%
Determining Individual Participation and Achievement	19%	27%	38%	16%

Table 33

TYPES OF ASSISTANCE IN LITERATURE/CREATIVE WRITING MOST HELPFUL TO SPECIAL EDUCATION PERSONNEL

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Identifying Concepts and Developing Objectives	21%	25%	38%	16%
Identifying, Adapting and Sequencing Appropriate Activities	15%	21%	48%	16%
Integrating Activities into Existing Curriculum	16%	22%	47%	15%
Choosing and Finding Supplies	22%	24%	39%	15%
Determining Individual Participation and Achievement	21%	26%	36%	17%

Table 34

TYPES OF ASSISTANCE IN FILM AND PHOTOGRAPHY MOST HELPFUL TO SPECIAL EDUCATION PERSONNEL

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Identifying Concepts and Developing Objectives	23%	27%	33%	17%
Identifying, Adapting and Sequencing Appropriate Activities	16%	22%	45%	17%
Integrating Activities into Existing Curriculum	18%	24%	43%	15%
Choosing and Finding Supplies	18%	21%	44%	17%
Determining Individual Participation and Achievement	23%	27%	33%	17%

Table 35

TYPES OF ASSISTANCE IN MUSIC MOST HELPFUL TO SPECIAL EDUCATION PERSONNEL

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Identifying Concepts and Developing Objectives	16%	27%	42%	15%
Identifying, Adapting and Sequencing Appropriate Activities	8%	21%	57%	14%
Integrating Activities into Existing Curriculum	9%	26%	51%	14%
Choosing and Finding Supplies	14%	26%	46%	14%
Determining Individual Participation and Achievement	16%	27%	42%	15%

Table 36

PERCENTAGES OF RESPONDENTS WHO RATED THE FOUR TYPES OF TEACHER TRAINING "MODERATELY HELPFUL" OR "VERY HELPFUL," BY ARTS AREA

	Inservice Workshops	Classroom Teaching Consultant	Instructional Media	Academic Courses
Visual Arts	78%	75%	73%	64%
Dance	69%	69%	62%	55%
Drama	70%	67%	62%	57%
Literature/Creative Writing	68%	62%	61%	59%
Film and Photography	66%	62%	60%	56%
Music	76%	71%	67%	60%

Table 37

HELPFULNESS OF INSERVICE WORKSHOPS IN RESPONDENTS WORK SETTING IN PROVIDING SPECIAL EDUCATION PERSONNEL WITH NEEDED ARTS TRAINING

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	10%	21%	57%	12%
Dance	16%	24%	45%	15%
Drama	16%	23%	47%	14%
Literature/Creative Writing	17%	22%	46%	15%
Film and Photography	18%	21%	45%	16%
Music	11%	25%	51%	13%

Table 38

HELPFULNESS OF CREDIT COURSES AT UNIVERSITIES AND COLLEGES IN PROVIDING SPECIAL EDUCATION PERSONNEL WITH NEEDED ARTS TRAINING

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	21%	30%	34%	15%
Dance	28%	28%	27%	17%
Drama	26%	27%	30%	17%
Literature/Creative Writing	26%	26%	33%	15%
Film and Photography	27%	26%	30%	17%
Music	24%	29%	31%	16%

Table 39

HELPFULNESS OF CLASSROOM TEACHING CONSULTANT
IN PROVIDING SPECIAL EDUCATION
PERSONNEL WITH NEEDED ARTS TRAINING

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	12%	23%	52%	13%
Dance	15%	22%	47%	16%
Drama	17%	22%	45%	16%
Literature/Creative Writing	22%	23%	39%	16%
Film and Photography	20%	22%	40%	18%
Music	14%	20%	51%	15%

Table 40

HELPFULNESS OF INSTRUCTIONAL MEDIA
IN PROVIDING SPECIAL EDUCATION
PERSONNEL WITH NEEDED ARTS TRAINING

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	12%	29%	44%	15%
Dance	19%	27%	35%	19%
Drama	20%	26%	36%	18%
Literature/Creative Writing	20%	27%	34%	19%
Film and Photography	20%	24%	36%	20%
Music	15%	26%	41%	18%

Table 41

HELPFULNESS OF PERSONAL INTERACTION OF ARTISTS AND SPECIAL EDUCATION CLIENTS AS A WAY OF PROVIDING ARTS EXPERIENCES FOR SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	16%	21%	53%	10%
Dance	12%	20%	55%	13%
Drama	13%	20%	54%	13%
Literature/Creative Writing	24%	23%	40%	13%
Film and Photography	19%	20%	47%	14%
Music	11%	17%	60%	12%

Table 42

HELPFULNESS OF FIELD TRIPS AS A WAY OF PROVIDING ARTS EXPERIENCES FOR SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	8%	23%	60%	9%
Dance	10%	24%	53%	13%
Drama	10%	20%	58%	12%
Literature/Creative Writing	25%	21%	39%	15%
Film and Photography	15%	23%	48%	14%
Music	7%	22%	59%	12%

Table 43

HELPFULNESS OF EXHIBITS AND PERFORMANCES BROUGHT INTO THE WORK SETTING AS A WAY OF PROVIDING ARTS EXPERIENCES FOR SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	7%	23%	60%	10%
Dance	6%	19%	63%	12%
Drama	7%	18%	63%	12%
Literature/Creative Writing	23%	23%	40%	14%
Film and Photography	13%	22%	52%	13%
Music	6%	18%	65%	11%

Table 44

HELPFULNESS OF FILMS, MEDIA AND EDUCATIONAL TV AS A WAY OF PROVIDING ARTS EXPERIENCES FOR SPECIAL EDUCATION CLIENTS

	Little or No Help	Moderately Helpful	Very Helpful	No Response
Visual Arts	10%	33%	48%	9%
Dance	14%	34%	40%	12%
Drama	13%	31%	44%	12%
Literature/Creative Writing	22%	31%	33%	14%
Film and Photography	16%	29%	42%	13%
Music	11%	32%	45%	12%

SECTION 2

LEADERSHIP TRAINING WORKSHOP ACTIVITIES

LEADERSHIP TRAINING WORKSHOP ACTIVITIES

The findings of the need assessment activity described in the previous section were used as the basis to plan a one-week leadership training workshop, and, subsequently, two booster workshops as follow-up training activities.

Objectives

The workshops were designed to:

1. Share the results of the needs assessment survey.
2. Make recommendations for short and long-term goals.
3. Provide leadership training for supervisors in order to meet immediate needs.
4. Provide hands-on experiences in order to begin to meet immediate needs.
5. Provide experiences with and information about community and curriculum resources.
6. Future planning for long-term goals.

Action Labs in the Arts for Handicapped Children, August 15 - 19, 1977

Procedures

Immediately following the needs assessment activities conducted in the spring of 1978, meetings were held with organizational leaders in the metropolitan St. Louis area to discuss the planning mechanics for training workshops. As a result of these discussions, a workshop design was established and announcements were distributed to potential participants with

a response card indicating an interest in taking part in such an activity (Appendix 1). This mailing of registration cards as a follow-up to interested individuals was completed in July.

The workshop, referred to as Action Labs in the Arts for Handicapped Children, was scheduled daily during the week of August 15 through August 19, 1977. The Special School District of St. Louis County provided the use of one of its special centers for workshop activities.

During the months of June and July workshop leaders were contacted and commitments were made. The workshop was organized by exceptionalities and art forms. The exceptionalities were divided into three groups, the learning disabled, mentally retarded, and physically handicapped and communicative disabilities. Individuals interested in the physically handicapped and communicatively disabled were combined into one group because of a limited number of respondents in each area of interest. The four art areas selected were those identified through the needs assessment survey as in need of the most attention. The four art forms were music, dance, drama, and visual arts. The participants were organized by exceptionality and were scheduled to participate for equal amounts of time within each art form.

The workshop leaders were selected based on their experience with handicapped children working within a specific art form. Appendix 2 is a listing of workshop leaders and their backgrounds. Each leader was asked to prepare a three hour workshop session providing hands-on experiences for all

participants. Prior to the commencement of workshop sessions, the leaders prepared information for particpants which included a brief philosophy relating to arts for the handicapped and a description of a selection of activities that would be offered during the workshop sessions. The workshop agenda included twelve action lab sessions in addition to general opening and closing sessions (Appendix 3. Workshop Agenda).

The general opening session featured a general orientation to the workshop design, the needs assessment report and a keynote speaker. Action labs were arranged to match exceptionalities and arts areas, involving some ten leaders.

The general closing session included a panel of representatives from community arts organizations providing information about services and resources available for handicapped children and addressing questions and comments from workshop participants. In addition, a slide type presentation concerned with the development of a Very Special Arts Festival by the community of Orange County, California was shown and presented as a potential future community project. Finally, the session ended with the completion of the workshop evaluation by particpants.

Administrators, specialists, teachers, teacher aides, parents, interested citizens, and college students comprised the group of 54 workshop participants. These individuals represented public, private, and parochial schools, cultural, recreational, and specifically formed associations for the handicapped.

Participant Evaluation: August 15 - 19, 1977

Purpose

1. To determine participants assessment of the quality of workshop activities.
2. To collect participants suggestions for Saturday Booster workshops.

Description of Participants

Fifty-four persons participated in the workshop. The average length of service for the 42 workshop participants who had worked in special education was 5-7 years. Twenty-six of the 42 respondents indicated 1-5 years of work experience, 8 indicated 6-10 years of experience, and 14 indicated 10 years or more of experience.

The largest number of participants (43 per cent) attended sessions concerned with serving the learning disabled/emotionally disturbed clients. Thirty-one per cent of the participants indicated participating in sessions geared toward activities for the mentally retarded, and the remaining 24 per cent of the participants attended sessions in the communicative and physically handicapped area.

Many of the participants had received little training in any of the six arts areas. As might be expected, more participants had received training in the visual arts and music than in other areas; 43 per cent and 45 per cent of the participants indicated moderate or extensive training in these two areas. About a third of the participants indicated moderate training in literature/ creative writing. Well over 80 per cent of the respondents indicated little or no training in dance, drama, or film/photography.

Table 1

Extent of Participants Previous Training in Six Arts Areas

Arts Area	Little or No Training (0-6 hours)	Moderate Training (7-18 hours)	Extensive Training (over 18 hours)
Visual Arts	57%	20%	23%
Dance	91%	1%	8%
Drama	83%	17%	0%
Film and Photography	90%	5%	5%
Literature/ Creative Writing	50%	33%	17%
Music	55%	30%	15%

Eighty-seven per cent of the participants had never before attended an arts for the handicapped workshop. Those who had, indicated attending a workshop given at the Learning Center in St. Louis in 1975 and one at Webster College in 1975.

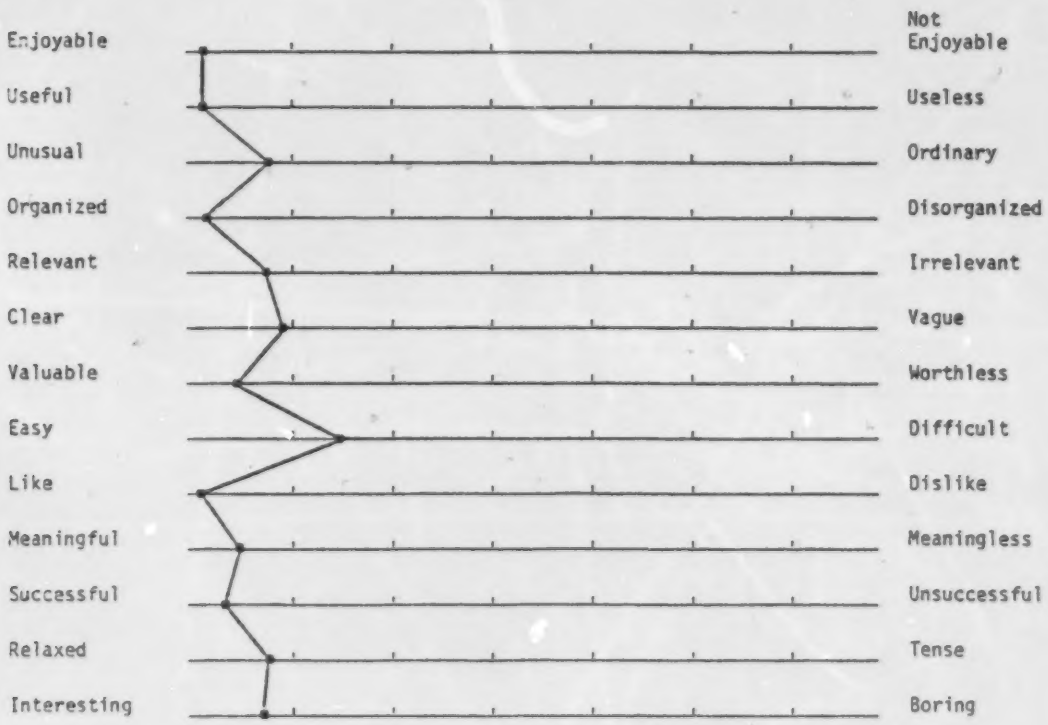
A little over half the participants evaluating the workshop were special education teachers. The majority of the remaining participants were school administrators in special education and staff from pupil services and community agencies. Two students and one parent volunteer also participated in this evaluation.

Participants Evaluation of the Workshop

On 13 bi-polar adjective scales, the participants unanimously rated the workshop of superior quality.

Table 2

Participants Rating of the Workshop on 13 Bi-Polar Adjective Scales



The participants unanimously agreed that the workshop was well organized and the workshop materials were presented in a meaningful way. Interaction and communication among participants received an excellent rating. Participants were satisfied with the length and structure of the time for maximum comfort and interest. Participants were generally pleased, but a little less sure, about the adaptability of the workshop activities for their particular clients or students. Most felt the workshop did a good job of addressing their concerns about arts for the handicapped. The general sessions were considered "good" by almost two-thirds of the participants while the action labs were rated excellent by three-quarters of the participants. The remaining one-fourth rated the action labs as good.

Table 3

Participants Ratings of Workshop Design and Organization

Design and Organization	Excellent	Good	Average	Fair	Poor
1. Organization and Presentation of Workshop Material	76%	24%			
2. Interaction and Communication among participants	74%	24%	2%		
3. Length--Structuring of time for maximum comfort and interest	52%	43%	5%		
4. Adaptability of workshop activities for your clients/students	24%	55%	14%	7%	
5. How well did this workshop address itself to your questions or concerns about arts for the handicapped	40%	48%	10%	2%	
6. Quality of general sessions	36%	60%	4%		
7. Quality of action labs	74%	26%			

The most preferred approach for the Saturday Booster workshops was the action lab approach used in the week-long workshop.

The participants also strongly recommended the sharing of ideas through group interaction as well as demonstration teaching. The participants least preferred the lecture approach. (See Table 4.)

Table 4

Preferred Approaches for Booster Workshops

Approach	Very Helpful	Moderately Helpful	Not Helpful
Action Labs	81%	19%	
Sharing of ideas--group interaction	64%	29%	7%
Teaching demonstration	64%	24%	12%
Lecture by speakers	17%	43%	30%

Summary of Results of the Workshop Evaluation

The Action Labs in the Arts for Handicapped Children was well received by the 42 participants who filled out the workshop evaluation form. Most of the participants were teachers of special education, had little arts background, and had never attended an arts for the handicapped workshop before. The participants agreed unanimously that the workshop presentations, though not always easy, were enjoyable, useful, clear, relevant, interesting, and for the most part unusual and successful. The workshop as a whole was rated as well organized, the interaction and communication among participants was excellent, the time was structured for maximum comfort and interest. Most participants felt the workshop did a good job of addressing their concerns about arts for the handicapped. They were a little less sure of the adaptability of the materials for their clients not yet having had the opportunity to try the activities on their own.

The participants indicated a preference for action labs in the forthcoming booster workshops.

Recommendations and Comments from Participants

The following is a list of suggestions from the participants for improving this kind of workshop.

1. "I would like to see specific situations--i.e., problem, method of solution or discipline, and solution or result."
2. "More awareness of what each lab is covering to prevent overlaps in the limited amount of time."
3. "Specific activities, records, etc., (handouts) that I could use as a reference file."
4. "Written information available as to obtaining records, instruments, books, and other tools needed to teach the arts."
5. "Special selection of areas of need for training and interest as far as more time spent in one area as opposed to another. More awareness of what each lab is covering to prevent overlap in the limited amount of time, although there obviously would be some overlap."
6. "Special educators can always use more ideas in the area of arts programs, so specific ideas in each area would be beneficial."
7. "You might structure sessions for administrators as well as teachers--different focus or emphasis: i.e., communicating information to others rather than using information oneself."
8. "More concrete ideas to use with students, i.e., educational games."
9. "Behavioral management techniques to implement the curriculum."
10. "More adaptation of all programs to handicapped. Perhaps lab leaders could include all areas of handicapped children in their presentations."
11. "I would like to see emphasis placed on speech impediments and ways to apply the arts rather than a greater emphasis placed on physically handicapped."
12. "More exposure to dance and drama."
13. "More handouts on specific activities that could be used in the classroom. We did not have time to write down activities as we did them."
14. "More concrete approaches in music."
15. "Chance to meet with person who most affected you at the workshop to further discuss ideas."

16. "I would like more specific application and methods covered."
17. "I would like to see demonstrations with children. I would also like some ideas on integrating some of these ideas in a basically academic program."
18. "Have some children demonstrate some of the ideas the teacher has given them."
19. "Different combination of disabilities (physically handicapped and mentally retarded or ability to switch areas)."
20. "Do not include film on art and dance therapy for mentally retarded children, instead include a lecture about research on arts for special needs for children."

Other comments made about the workshop by participants were as follows:

1. "I would like specific information on the special arts fair (Very Special Arts Festival Program) and how Special District could organize and hold one. It's an experience I want my students to share!"
2. "Thank you for a great experience! I hope to spread the word of these workshops to others in the city!"
3. "It was the most exciting and stimulating workshop I've ever attended. I have a whole new realm of perspective into how I might reach my class in a more interesting approach of involvement through the arts."
4. "Thank you. I enjoyed it!"
5. "Session with panel could prove to be very helpful. Some very useful ideas in slide show on Arts Fair."
6. "Excellent!"
7. "I enjoyed the handouts and the lecturers. I only wish there were more of a concrete listing of activities you could use with the type of students you work with. I gained although, a great new interest in the arts from this workshop."
8. "Really liked the set up of one and a half hour sessions then overnight time to reflect and then a one and a half hour session to question or expand your own self."
9. "I enjoyed the workshop; it's one of the best workshops that I've attended in the past five years!"
10. "I felt it was a very good workshop, and I enjoyed being a part of it."

11. "This has been an excellent workshop and I'm extremely anxious to try things in my classroom. Thank you!"
12. "It was all just great and I would like to have the opportunity to experience each area in more depth."
13. "I thought the workshop was excellent and all the arts covered will really be useful."

ACTION LABS - ARTS FOR THE HANDICAPPED

CEMREL, Inc./NCAH

Participant Evaluation

August 19, 1977

DIRECTIONS: Please answer the following questions carefully. Your assessment of this workshop will help us improve our procedures and become more responsive to your needs. Thank you.

1. Years of experience in Special Education. _____

2. Area of excaptionality in which you participated during the workshop.

_____

3. Position currently held. _____

4. What arts for the handicapped workshops have you attended in the past (where, when, sponsored by whom)?

_____

_____

5. Please indicate the extent of your training in each arts area by placing the appropriate number in the space before it.

1 Little or no Training (0-6 hours)	2 Moderate Training (7-18 hours)	3 Extensive Training (over 18 hours)
_____ Visual Arts	_____ Drama	_____ Literature/Creative Writing
_____ Dance	_____ Film & Photography	_____ Music

Opinion About the Workshop

DIRECTIONS: Each of the word pairs below is separated by a line divided into 7 spaces. For each pair decide quickly whether you think this workshop would be more like the word on the right or on the left. Then put an (x) in the space which best describes how you feel about this experience as a whole.

enjoyable	; ; ; ; ; ; ;	not enjoyable
useless	; ; ; ; ; ; ;	useful
ordinary	; ; ; ; ; ; ;	unusual
organized	; ; ; ; ; ; ;	disorganized
irrelevant	; ; ; ; ; ; ;	relevant
clear	; ; ; ; ; ; ;	vague
valuable	; ; ; ; ; ; ;	worthless
difficult	; ; ; ; ; ; ;	easy
like	; ; ; ; ; ; ;	dislike
meaningless	; ; ; ; ; ; ;	meaningful
successful	; ; ; ; ; ; ;	unsuccessful
relaxed	; ; ; ; ; ; ;	tense
boring	; ; ; ; ; ; ;	interesting

DIRECTIONS: For each point below, please circle the number representing your assessment of the workshop as a whole.

	Excellent	Good	Average	Fair	Poor
1. Organization and presentation of workshop material.	5	4	3	2	1
2. Interaction and communication among participants.	5	4	3	2	1
3. Length: Structuring of time for maximum comfort and interest.	5	4	3	2	1
4. Adaptability of workshop activities for your clients/students.	5	4	3	2	1
5. How well did this workshop address itself to your questions or concerns about arts for the handicapped?	5	4	3	2	1
6. Quality of general sessions.	5	4	3	2	1
7. Quality of action labs.	5	4	3	2	1

8. If these workshops were offered again, what changes would you suggest?_____

_____

_____

_____

9. Other comments._____

_____

_____

10. How helpful would the following approaches be in the two Saturday booster workshops (1 day each)?

1 Little or no help	2 Moderately helpful	3 Very helpful
_____ Action labs		_____ Lectures by speakers
_____ Sharing of ideas - group interaction		_____ Other_____
_____ Teaching demonstration		_____

Saturday Booster Workshops

Procedures

The booster workshop design was largely based on the workshop participant evaluations and suggestions as well as those of group leaders who were invited to meet as a planning group.

The first booster workshop was planned for November 11, 1977, 9:00 a.m. to 2:30 p.m., at CEMREL. The date was announced at the last session of the summer workshop and announcements were sent out three weeks before the booster workshop. Leaders were selected from the previous workshop leaders and the day was divided into three sessions of 90 minutes each. Each session was conducted by a team of leaders. During the first session, participants were assigned to one of their original groups from the August workshop to stimulate the sharing of ideas about activities gathered from this workshop and tried in their programs. The participants were then assigned to a new group for the second and third session. During these sessions, the leaders introduced new activities and had the participants formulate plans for integrating these activities into their programs. The workshop closed with a general session in which participants were asked to complete an evaluation form and make suggestions with respect to the second booster workshop.

The final booster workshop was held at CEMREL, 9:00 - 12 noon, on February 11, 1978. The design of this workshop was focused on the expressed interest by participants in a desire to concentrate on one art form of choice. The choice of art form by participants was made between visual arts and drama. Group leaders provided a combination of demonstrations, discussion, and media presentations

during the three hour sessions.

In addition, the planning of this workshop allowed for another expression of interest by workshop participants, extending an invitation to a friend. Participants felt this would increase awareness and interest in the arts for the handicapped and accelerate training potential for these invited individuals. A grand total of eighty three individuals participated in some aspects of the two booster workshops. All were asked to evaluate the workshop sessions.

Participant Evaluation: November 12, 1977 and February 11, 1978

Purpose

1. To determine participants assessment of the quality of booster workshop activities.

Description of Participants

Forty-four persons participated in the two Saturday booster evaluation workshops. The average length of service for the 44 workshop participants who had worked in special education was 5 years. Twenty-five of the 44 respondents indicated 1-5 years of work experience, 9 indicated 6-10 years of experience, and 10 indicated 10 years or more of experience.

Twenty-four of the participants in the Saturday booster workshops also participated in the CEMREL Arts for Handicapped workshop during the summer of 1977.

Many of the participants had received little training in any of the six arts areas. As might be expected, more participants had received training in the visual arts and music than in other areas; 71 per cent and 85 per cent of the participants indicated moderate or extensive training in these two areas. About a third of the participants indicated moderate training in literature/creative writing. Well over 80 per cent of the respondents indicated little or no training in dance, drama, or film/photography.

Table 1
Extent of Participants Previous Training in Six Arts Areas

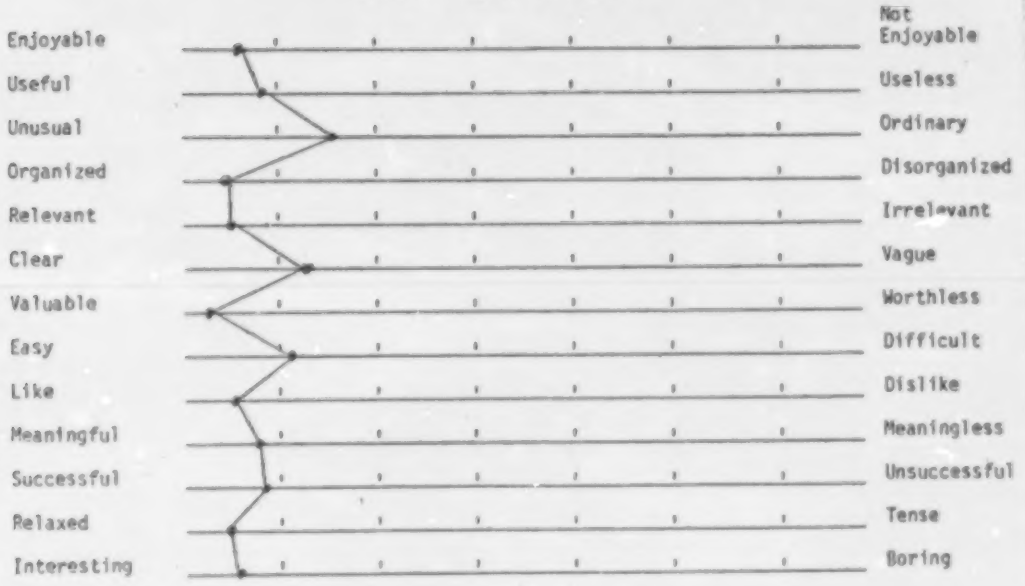
Arts Area	Little or No Training (0-6 hours)	Moderate Training (7-18 hours)	Extensive Training (over 18 hours)
Visual Arts	30%	41%	29%
Dance	69%	15%	12%
Drama	68%	14%	18%
Film and Photography	90%	5%	5%
Literature/ Creative Writing	45%	38%	17%
Music	55%	30%	15%

A little over three quarters of the participants evaluating the workshop were special education teachers. The majority of the remaining participants were school administrators in special education and staff from pupil services and community agencies.

Participants Evaluation of the Workshop

On 13 bi-polar adjective scales, the participants unanimously rated the booster workshops of superior quality.

Table 2
Participants Rating of the Workshop on 13
Bi-Polar Adjective Scales



The participants unanimously agreed that the workshop was well organized and the workshop materials were presented in a meaningful way. Interaction and communication among participants received an excellent rating. Participants were satisfied with the length and structure of the time for maximum comfort and interest. Most felt the workshop did a good job of addressing their concerns about arts for the handicapped.

Table 3
Participants Ratings of Workshop Design and Organization

Design and Organization	Excellent	Good	Average	Fair	Poor
1. Organization and Presentation of Workshop Material	69%	31%			
2. Interaction and Communication among participants	65%	29%	6%		
3. Length--Structuring of time for maximum comfort and interest	76%	10%	14%		
4. Adaptability of workshop activities for your clients/students	30%	49%	14%	7%	
5. How well did this workshop address itself to your questions or concerns about arts for the handicapped	45%	43%	10%	2%	
6. Quality of action labs	74%	26%			

The participants also strongly recommended the sharing of ideas in future workshops through group interaction as well as demonstration teaching. The participants least preferred the lecture approach.

Table 4
Preferred Approaches for Booster Workshops

Approach	Very Helpful	Moderately Helpful	Not Helpful
Action Labs	85%	15%	
Sharing of ideas--group interaction	70%	23%	7%
Teaching demonstration	60%	28%	12%
Lecture by speakers	10%	43%	37%

Summary of Results of the Workshop Evaluation

The Action Labs in the Arts for Handicapped Children was well received by the 44 participants who filled out the workshop evaluation form. Almost half of the participants were teachers of special education, had little arts background, and had attended the summer CEMREL Arts for Handicapped Workshop. The participants agreed unanimously that the booster workshop presentations like the CEMREL summer worksnops, though not always easy, were enjoyable, useful, clear, relevant, interesting, and for the most part unusual and successful. The booster workshops as a whole were rated as well organized, the interaction and communication among participants was excellent, the time was structured for maximum comfort and interest. Most participants felt the workshops did a good job of addressing their concerns about arts for the handicapped.

Recommendations and Comments from Participants

The following is a list of suggestions from the participants for improving this kind of workshop.

1. I felt this booster workshop was worthwhile -- it helps in having better success in the classroom.
2. Stayed mostly with music -- found that area excellent -- cannot fairly judge the others.
3. Art movement workshop -- too high level. Better for teacher therapy than for multiply involved child.
4. It be started on time. I would like to have had a time to go to the instructor of choice.
5. Even closer adaptation to specific skills and more help in organizing activities into a good sequence.
6. Meaningful activities for all the classroom -- sequential to be intergrated etc. etc. etc.
7. More handouts and ideas written up for reference.
8. More geared to children with visual perceptual problems and who can not describe or draw a picture. More for younger mentality 3-5 years.
9. More space.
10. More curriculum demonstration.

11. This presentation was excellent. What might be useful to teachers is to have a topic geared directly to specific disabilities; e.g.) primarily EMR & TMR, elementary, etc.

12. If too many people would like the same area of concentration, to break it up into 2 smaller groups for better interaction.

13. I like the set up of one workshop per session -- the length was good -- maybe more than 2 booster workshops.

14. A little more emphasis on the orthapedically handicapped -- adaptability of materials for their needs.

15. Working with other participants more.

16. Have fewer choices and the action labs would be longer in length.

17. More parent participation.

18. I would suggest more involvement with different types of individual art projects. For example, sampling of different painting, also the dyes, etc.

19. Explain more about the possibilities of discovering true talent from within retarded person.

20. Have about a 15 minute break if workshop is 3 hours in length.

21. The format of this one most appropriate of any of this group.

22. Choice rather than programmed.

23. Keep to schedule and require leaders to keep to schedule.

24. Less theory and more actual activities you could use tomorrow in the classroom like what Dan Stephens had.

25. More activities explained. Ideas to use in the classroom. I did not come here to meditate the various aspects of my life. I can do that on my own time. Dan Stephens is worth coming to hear at any time.

Other comments made about the workshop by participants were as follows:

1. Very good!

2. Dan Stephens had only presentation of the day that was specific to my kids.

3. Lunch was great. It was cold (the rooms).

4. Need to make availability known to all interested teachers rather than letting SSD do selection of participants. I would like to see more structured approach to skill needs of each disability group, objectives lined up with activities in each area of the arts, and some ideas on evaluating whether these activities are meeting the needs of your students. None of us should have any difficulty finding cute ideas for activities. What we need is a way to structure and sequence activities, to pick out those activities that are most effective.

5. Enjoyed!

6. Not being a special education teacher, I felt this workshop was very beneficial to those of us who work in a normal classroom situation and who may in the future have children in our classrooms who are in someway handicapped.

7. More things for O.H. kids.

8. Three out of seven presentations were exceptionally good in whole selves. Other presentors just so-so. Would like to have some free demonstration materials to try in a non-public situation where materials would be too expensive to purchase.

9. Having the participants actually doing the activities help in being successful in the classroom and makes it more interesting. I think these workshops are a great experience and I hope there are more.

10. I liked the postcard as an indication of coming to workshop -- please include this again. I also think it's valuable to invite guests since this can bring in new concerns and spread ideas.

11. Hope there are more workshops! I found the workshop to be very helpful!

12. Need suggestions for integrating open-ended approach to the arts with specific goals required infield of public special education.

13. I really enjoyed the workshop with Linda! I like the many suggestions she gave us on how to deal with the children and their art work and useful ideas for the classroom.

14. Action labs very worthwhile -- I'm grateful for the opportunity to participate.

15. Clarified my concerns in using visual arts therapeutically. Needs to be a greater sharing of the knowledge.

16. Very stimulating! Now I want to be an art therapist! I hope you get the grant for more workshops.

17. Perhaps ways for home projects for students.

18. I thoroughly enjoyed my initial participation in the workshops. I regret not having a chance to attend previous ones. As a physical educator, I appreciated the efforts made to include arts in our discipline. Linda C's references to movement, body, image, awareness, gross and fine motor etc. were most appreciated. Her presentation reinforced many of my beliefs and activities, as well as stimulated future plans. It was a very pleasurable experience. Please include me in any future plans.

19. I would suggest applying the first pages of the Art Education pamphlet distributed.

20. My experience is small, but based on what I have seen and used, this was very enjoyable and enlightening, all of it is not applicable to autistic children, but one idea triggers another and this has refreshed me. Enthusiasm here was so evident. As a new person in this field, I am so impressed. Anything on mailings you can send Judenine Center or me will be helpful.

21. Please continue in your research. There are yet many many more exciting breakthrus.

22. Would have liked to have seen a heavier concentration of drama -- enjoyed the visual art, music and dance aspects but expected more drama.

23. I was sorry we could not see video material that Dan Stephens had brought.

24. The group #1 upstairs I did not find very useful to the actual teaching situation.

ACTION LABS - ARTS FOR THE HANDICAPPED

CEMREL, Inc./NCAH

Participant Evaluation

November 12, 1977

DIRECTIONS: Please answer the following questions carefully. Your assessment of this workshop will help us improve our procedures and become more responsive to your needs. Thank you.

1. Years of experience in Special Education. _____

2. Area of exceptionality in which you participated during the workshop.

_____

3. Position currently held. _____

4. What arts for the handicapped workshops have you attended in the past (where, when, sponsored by whom)?

_____

_____

5. Please indicate the extent of your training in each arts area by placing the appropriate number in the space before it.

1 Little or no Training (0-6 hours)	2 Moderate Training (7-18 hours)	3 Extensive Training (over 18 hours)
_____ Visual Arts	_____ Drama	_____ Literature/Creative Writing
_____ Dance	_____ Film & Photography	_____ Music

Opinion About the Workshop

DIRECTIONS: Each of the word pairs below is separated by a line divided into 7 spaces. For each pair decide quickly whether you think this workshop would be more like the word on the right or on the left. Then put an (x) in the space which best describes how you feel about this experience as a whole.

enjoyable	: : : : : : :	not enjoyable
useless	: : : : : : :	useful
ordinary	: : : : : : :	unusual
organized	: : : : : : :	disorganized
irrelevant	: : : : : : :	relevant
clear	: : : : : : :	vague
valuable	: : : : : : :	worthless
difficult	: : : : : : :	easy
like	: : : : : : :	dislike
meaningless	: : : : : : :	meaningful
successful	: : : : : : :	unsuccessful
relaxed	: : : : : : :	tense
boring	: : : : : : :	interesting

DIRECTIONS: For each point below, please circle the number representing your assessment of the workshop as a whole.

	Excellent	Good	Average	Fair	Poor
1. Organization and presentation of workshop material.	5	4	3	2	1
2. Interaction and communication among participants.	5	4	3	2	1
3. Length: Structuring of time for maximum comfort and interest.	5	4	3	2	1
4. Adaptability of workshop activities for your clients/students.	5	4	3	2	1
5. How well did this workshop address itself to your questions or concerns about arts for the handicapped?	5	4	3	2	1
6. Quality of action labs.	5	4	3	2	1

7. If these workshops were offered again, what changes would you suggest? _____

_____

_____

_____

8. Other comments _____

_____

_____

9. How helpful would the following approaches be in the last Saturday booster workshop (1 day)?

1 Little or no help — 2 Moderately helpful — 3 Very helpful

_____ Action labs

_____ Sharing of ideas - group interaction

_____ Teaching demonstration

_____ Lectures by speakers

_____ Other _____

_____

ACTION LABS - ARTS FOR THE HANDICAPPED

CEMREL, Inc./NCAH

Participant Evaluation

February 11, 1978

DIRECTIONS: Please answer the following questions carefully. Your assessment of this workshop will help us improve our procedures and become more responsive to your needs. Thank you.

1. Years of experience in Special Education. _____

2. Area of exceptionality in which you participated during the workshop.

_____

3. Position currently held. _____

4. What arts for the handicapped workshops have you attended in the past (where, when, sponsored by whom)?

_____

_____

5. Please indicate the extent of your training in each arts area by placing the appropriate number in the space before it.

1 Little or no Training (0-6 hours)	2 Moderate Training (7-18 hours)	3 Extensive Training (over 18 hours)
_____ Visual Arts	_____ Drama	_____ Literature/Creative Writing
_____ Dance	_____ Film & Photography	_____ Music

Opinion About the Workshop

DIRECTIONS: Each of the word pairs below is separated by a line divided into 7 spaces. For each pair decide quickly whether you think this workshop would be more like the word on the right or on the left. Then put an (x) in the space which best describes how you feel about this experience as a whole.

enjoyable	! ! ! ! ! ! !	not enjoyable
useless	! ! ! ! ! ! !	useful
ordinary	! ! ! ! ! ! !	unusual
organized	! ! ! ! ! ! !	disorganized
irrelevant	! ! ! ! ! ! !	relevant
clear	! ! ! ! ! ! !	vague
valuable	! ! ! ! ! ! !	worthless
difficult	! ! ! ! ! ! !	easy
like	! ! ! ! ! ! !	dislike
meaningless	! ! ! ! ! ! !	meaningful
successful	! ! ! ! ! ! !	unsuccessful
relaxed	! ! ! ! ! ! !	tense
boring	! ! ! ! ! ! !	interesting

DIRECTIONS: For each point below, please circle the number representing your assessment of the workshop as a whole.

	Excellent	Good	Average	Fair	Poor
1. Organization and presentation of workshop material.	5	4	3	2	1
2. Interaction and communication among participants.	5	4	3	2	1
3. Length: Structuring of time for maximum comfort and interest.	5	4	3	2	1
4. Adaptability of workshop activities for your clients/students.	5	4	3	2	1
5. How well did this workshop address itself to your questions or concerns about arts for the handicapped?	5	4	3	2	1
6. Quality of action labs.	5	4	3	2	1

7. If these workshops were offered again, what changes would you suggest? _____

_____

_____

_____

8. Other comments _____

_____

_____

9. Suggestions for ways we can help you in the following year.

_____More Action Labs

_____Demonstration

_____Curriculum

_____Lectures by Speakers

_____Other

Comments:

Appendix 1. WORKSHOP ANNOUNCEMENT

CEMREL, INC.

The National Committee•Arts for the Handicapped

Present

Action Labs in the Arts for Handicapped Children

Program

Make the arts come alive with your students.

Action labs presented in VISUAL ARTS, DANCE, DRAMA/LITERATURE, MUSIC, to develop awareness and leadership capability for persons who work with students with COMMUNICATIVE DISABILITIES; MENTAL RETARDATION; PHYSICAL DISABILITIES; BEHAVIORAL/ LEARNING DISABILITIES.

Date

Monday, August 15, 1977 -- Friday, August 19, 1977

Time

Monday, Tuesday, Wednesday, Friday: 9:00-12:30; Thursday: 9:00-4:00

Location

Neuwoehner School, The Special District of St. Louis County, 12112 Clayton Road, Town and Country, Missouri 63131

Fees

Registration Fee: $40.00 (includes workshop materials plus two booster Saturday workshops in the Fall and the Spring)

Available for Credit

Workshop may be taken for three quarter hours/two semester hours credit for SIU-Edwardsville (ART 460 - *Section II, graduate or undergraduate credit)

For credit fee= $40.00 prepaid registration fee to CEMREL Inc.
40.00 SIU fee payable first day of workshop
$80.00 TOTAL

Program Format

The week will include: orientation meeting and keynote speaker; small group action labs; planning sessions for in-service training; panel discussion of artists and community leaders on available arts resources for the handicapped; and a tour of CEMREL and introduction to CEMREL resources and materials.

Participants will come away with specific arts activities and ideas for immediate use with their students.

Registration Information

If you are interested in registering, fill out the attached self-addressed form and send it to CEMREL, Inc. by June 21, 1977. Registration forms and detailed program information will be sent to you in July. Workshop limited to 120 participants. For further information call Dr. Jerome Davis or Jerilynn Changar, 781-2900, extension 251.

I am interested in a registration form for the Action Lab in the Arts for the Handicapped Children.

Name _____

Address _____

School or Organization _____

Address _____

Disability Area:

Physical	☐	Communicative	☐
Mental	☐	Behavioral/Learning	☐

Interested in 3 quarter hours/ 2 semester hours ☐

Parent	☐	Administration	☐
Teacher	☐	Paraprofessional	☐

70

81

From: CEMREL, Inc.
3120 59th St.
St. Louis, Missouri 63139

To: Jerilynn Changar
Special Education Group
CEMREL, Inc.
3120 59th St.
St. Louis, Missouri 63139

Appendix 2. WORKSHOP LEADERS

Workshop Leaders

Janis Altman: Ms. Altman has a B.A. degree from Queens College in New York with a double major in psychology and education, and a M.A. in dance therapy from New York University.

Janis has had experience as a dance therapist in New York at Bellevue Psychiatric Hospital and Bronx State Hospital with psychotic adults. She spent a summer at Camp Rainbow in New York (Croton on Hudson) as a staff therapist in a residential treatment camp for emotionally disturbed children.

In St. Louis, she has worked at Edgewood Children's Home with severely disturbed children. In addition, she has offered dance therapy workshops and has served as an instructor in dance therapy at Webster College (1975) and is presently working with Lindenwood 4 Colleges as a consultant and as an instructor at Washington University.

Janis is a certified teacher in Missouri and New York State and has applied for and expects to receive Dance Therapy Registration.

Linda Cohn: Linda is from Chicago, Illinois. She received her Bachelor of Fine and Applied Art Degree from the University of Illinois in 1970. She has received additional training at Mercy Hospital, Chicago, and at Hahnemann Medical College, Philadelphia where she received a Masters of Science Degree in Mental Health. She is a registered art therapist.

Linda has worked in a clinical setting, public schools, and in a university setting. At the present time she is assistant professor of Art Education, University of Illinois at Chicago Circle, College of Architecture and Art, Department of Art. During the past three years, Linda has lectured, led workshops and made presentations at in-service training workshops and several conferences. Some of these presentations took place at Northwestern University, Circle Campus, Evanston Schools, Art Institute of Chicago, and several others. She has also been the Academic Coordinator of "Experiences in Art Therapy" a 1976 lecture series; Academic Coordinator of Television Broadcast for Channel 7 News spot on "Family Art Therapy", February, 1976, Academic Coordinator of Art Therapy Workshop Program 1976-77; Panel Coordinator and Speaker, Illinois Art Education State Conference in Chicago, Illinois, November, 1977; plus many other similar activities.

Mike Engel and Sue Harvath: Mr. Engel is an assistant supervisor in the Special School District and supervises itinerant teachers and the special school clinic in North County. He has a Masters Degree in special education from St. Louis University.

Ms. Harvath has worked with students with learning disabilities and behavioral disorders for 7 years. Presently, she is also working on a Ph.D. in counseling and communication skills.

Ms. Harvath and Mr. Engel have piloted some aesthetic education materials in classrooms with students with learning disabilities and behavioral disorders, as well as presented many workshops on affective education in the St. Louis area.

Becky Engler: Ms. Engler is a dance/movement therapist in private practice at Boyhill, Inc.. in St. Louis, Missouri. In her professional association with the clinic, she is doing individual and group movement psychotherapy work with children and adults. She has had extensive experience in working with children with physical, emotional, and behavioral problems. She received her Masters Degree in dance therapy training at UCLA and additional specialized movement education and perceptual motor instruction at Laban Art of Movement Center, Surrey, England. She is a lecturer in dance therapy at Washington University and is the author of a booklet, *Ease Your Tensions*, and co-authored *Movement Education for Preschool Programs* with Dr. Valerie Hunt and Dr. Jeanne Grenzeback.

Ms. Engler has a strong desire to involve handicapped persons in the arts and in this endeavor has given teacher training workshops in dance this past year for the St. Louis Association for Retarded Children and the Missouri Institute of Recreation Therapists.

Dorothy Gilles: Ms. Gilles has had extensive teaching experience with people of all ages, including those with special needs. She has a B.S. in music education and a Masters of Education degree with a double concentration in special education and elementary education.

She has worked in special education and music with the learning disabled, behaviorally disordered, and mentally retarded child. She is presently working on a doctorate in education with a concentration in special education at St. Louis University. She is the founder and director of "Open Doors to Learning" in Edwardsville, an educational center offering music instruction, music therapy, and educational evaluation and remediation. Ms. Gilles has also published many articles and given numerous workshops and presentations.

Sara Goldstein: Ms. Goldstein's background is in drama, English, and drama for the deaf, and she has directed many plays at Washington University where she received her A.B. degree in 1964. She initiated the first drama class at the Central Institute for the Deaf and worked there for seven years.

Georgianna Jungels: Ms. Jungels is a consulting art therapist and teacher of art therapy in the Art Education Department of Buffalo State University College. In addition to the college teaching, she has been involved in the development of inservice training programs in the western New York area in schools and health-related services. She was involved in making several films and videotapes, among them, *Moving/Making/Me* and *Anna Shafer and Her Art*. She has made several presentations throughout the country, such as "Expanding Art Experiences in Schools to Include All Children" at the National Art Educators Association conference in St. Louis last year. The movie *Moving/Making/Me*, a documentary 16mm film on art and dance therapy with a group of mentally retarded children (released 1972), will be shown at 12:30 on Monday.

Nancy Margulies: Ms. Margulies does individual and group counseling for the hearing impaired child and their parents in association with Learning Consultants, Inc. She also works with the learning disabled child.

Ms. Margulies has a B.A. in art from the University of Wisconsin/Madison and an M.A. in creative counseling for the deaf from Webster College. Her past experience includes: media teacher and counselor, Special School District of St. Louis County, Department for the Auditorially Impaired; instructor in media, Webster College; art therapist, Mendota State Hospital, Madison, Wisconsin; filmmaker-in-residence, Rockwood School District; and instructor, Clayton Alternative School. Ms. Margulies has also done several workshops for Webster College, parent-teacher organizations, Central Institute for the Deaf, and Lindenwood Colleges.

Yvonne Moran: Ms. Moran is a registered art therapist and works for the Southern Illinois Regional Special Education Association. She received her clinical training from the Community Psychiatric Center, Arlington, Virginia; her B.A. degree from Southern Illinois University/Edwardsville; and will receive her Master of Arts in art therapy degree in December, 1977, from Lindenwood 4 Colleges, St. Charles/St. Louis, Missouri.

Miriam Perrone: Ms. Perrone is a graduate of the University of Missouri, the director of Handicapped Services for the Rockford Park District, and entertainment editor for WREX-TV (ABC) in Rockford. In the summer of 1971 Ms. Perrone came to Rockford, Illinois, from Chicago with her husband, four sons (one a Down's syndrome child), three cats, a box full of dance and theater reviews she had written for the Chicago Daily News and a degree in journalism from the University of Missouri. Ms. Perrone did not want to work, intended to retire and "looked for recreation programs to get rid of her kids for the summer." She was shocked to discover that nothing was being offered in recreation programming for special populations. When she protested to the Director of the Rockford Park District, he came back with "would you like to try to do better?" Apparently she would try.

Starting with 11 children she founded Camp Sunshine for the Rockford Park District. Camp Sunshine is an arts program for mentally and physically handicapped children that has now grown into a site that accommodates 60 children and has been designated as a national model by the National Committee* Arts for the Handicapped in Washington, D.C. Drawing on her own background in drama, dance, and music, Ms. Perrone, with her staff, worked out strategies to encourage "movement," "energy," and "originality." Careful data kept over a period of five years indicates that arts with handicapped children can enhance positive attitudes toward appropriate behavior, observation and listening skills, and does, in fact, help a child improve self-image.

Ms. Perrone has done a number of workshops around the country this year to demonstrate the dynamics used at Camp Sunshine. One of the most successful workshops she and her staff completed was in St. Louis, Missouri, in February where 200 educators and administrators in special education, along with 50 handicapped children and 50 normal children participated in an all-day art workshop.

Future plans for Camp Sunshine include a summer production called "Artists Around the World," that will feature slides of famous paintings with dance and narration by the campers.

Daniel Stephens: Mr. Stephens, who prefers to be called Bob, was born and educated in Detroit, Michigan. Because of a congenital visual impairment he had to wear very heavy lenses at four years of age. He was placed in a partially-seeing class for three years; and upon the complete loss of his vision he attended classes for the blind. First studies in organ and piano were begun at the Detroit Community Academic School of Music (formerly Detroit Institute of Musical Arts).

His background includes a B.A. in special education, Wayne State University, Detroit, Michigan, a B.M.E. in Instrumental Music from the University of Michigan, Ann Arbor, Michigan, a B.S. in Music Therapy from Michigan State University, East Lansing, Michigan, and a M.A. in Music Education from Michigan State University. He has done post-graduate study at Roosevelt University, Chicago, Crain School of Music at the State University of New York at Potsdam, Hart School of Music, Hartford, Connecticut, and Illinois State University.

The professional career of Mr. Stephens includes the position of instrumental music teacher for the blind in Detroit. It was there that one of his first students was Stevie Wonder. After teaching a number of years in Detroit, he accepted a position on the faculty of Buffalo State College Laboratory School. There he taught both non-handicapped children and handicapped children. Currently, he is assistant professor of music at Illinois State University, where he is the director of music therapy.

Stephens is certified to teach special education and music education. He is a registered music therapist, the president of the Illinois State Chapter/National Association for Music Therapy, Inc. He holds offices in this organization in the Great Lakes Regional Chapter as well as at the national level. Stephens frequently conducts seminars and workshops on campuses throughout the country.

Appendix 3. WORKSHOPS AGENDA

NCAH and CEMREL

Workshop Agenda

General Session

Monday -- August 15, 1977

8:30-9:00	Pick up information packets; Register SIU -- Coffee
9:00-9:45	Opening meeting; Welcome -- Dr. Jerome Davis Patricia Thuernau -- Report on Needs Assessment Jerilynn Changar -- Introduce Georgiana Jungels
9:45-10:40	Georgiana Jungels
10:40	Jerilynn Changar -- Review week's schedule and location of meeting rooms

Action Labs

Monday, August 15 -- 11:00-12:30 and Tuesday, August 16 -- 9:00-10:30

Art Areas	Exceptionality	Room	Leader
Visual Arts	Physical and Communicative Disabilities	Home Planning Room	Nancy Margulies
Drama	Mentally Retarded	26	Miriam Perrone
Music	Learning Disabilities and Behavioral Disorders	27	Dorothy Gilles

10:30-11:00 Coffee break -- cafeteria

Tuesday, August 16 -- 11:00-12:30 and Wednesday, August 17 -- 9:00-10:30

Visual Arts	Mentally Retarded	Home Planning Room	Yvonne Moran
Dance	Learning Disabilities and Behavioral Disorders	25	Becky Engler
Music	Physical and Communicative Disabilities	26	Dan Stephens

Wednesday, August 17 -- 11:00-12:30 and Thursday, August 18 -- 9:00-10:30

Drama	Learning Disabilities and Behavioral Disorders	27	Sue Harvath and Mike Engel
Dance	Physical and Communicative Disabilities	25	Janis Altman
Music	Mentally Retarded	26	Dorothy Gilles

10:30-11:00 Coffee break -- cafeteria

Thursday, August 18 -- 11:00-12:30 and Friday, August 19 -- 9:00-10:30

Visual Arts	Learning Disabilities and Behavioral Disorders	Home Planning Room	Nancy Margulies
Drama	Physical and Communicative Disabilities	27	Sara Goldstein
Dance	Mentally Retarded	25	Janis Altman

10:30-11:00 Coffee break -- cafeteria

General Sessions

Thursday afternoon, August 18, 1977

1:30-4:00	CEMREL, Inc.
12:30-1:30	Drive to CEMREL and picnic on the grass. Bring bag lunch -- We will provide coffee, soda, fruit for dessert
1:30	Tour of CEMREL
1:45	Welcome -- Introduction to CEMREL
2:00-4:00	Small group sessions on the use and adaptation of Aesthetic Education materials for handicapped children. Discussion of in-service workshops for the future.

Friday, August 19 -- 11:00-12:00

Community Arts Resource Panel

Jeanne Fast	Young Audiences
Jay Gates	St. Louis Art Museum
Marylen Mann	CARE Hot Line
Michael Petek	Loretto Hilton
John Weil	Metro Theater Circus

Presentation by panel of arts resource people in the community. How can we provide more arts experiences for handicapped children? Questions and suggestions from the audience.

12:00-12:30 What is a very special arts fair?

Announcement and description of the first Saturday Workshop

Workshop Evaluation
Each participant will be asked to complete a workshop evaluation form to help us assess the week's activities and to help us plan for the future.

CEMREL, Inc.
A National Educational Laboratory

October 27, 1977

Dear Participants,

Can you believe it is time for our first booster workshop? On Saturday, November 12, 1977, the first booster workshop, Action Labs--Arts for the Handicapped will take place at CEMREL. After doing an analysis of your evaluation forms, we have tried to design a workshop to meet your needs and interests, to build on what you experienced this summer,and to provide an exciting and stimulating day of arts experiences.

We have been fortunate to be able to bring back some of our workshop leaders. Nancy Margulies, art; Dan Stephens, music; Sue Harvath, drama and non-verbal communication; Yvonne Moran, art; Dorothy Gilles, music; Becky Engler, dance; and Leah Millman, drama, will be our workshop leaders for the day.

The Schedule

8:30- 9:00 a.m.	Coffee and donuts Pick up room assignments
	SECTION ONE
9:00-10:30 a.m.	What's Been Happening - You will meet with some of the leaders who were with you for the summer Action Labs. Come prepared to share your experiences in using any of the activities in your classroom. Talk about successes, failures, almost successes, etc. Bring any samples of student work. Bring questions for the leaders, if you wish them to elaborate on activities you did this summer or fall. If you haven't tried any of the activities with your students, get out your packet and try one.
10:30-11:00 a.m.	Coffee
	SECTION TWO
11:00-12:30 p.m.	New Action Labs - You will have a chance to meet with new leaders. The focus of the activities will be the integration of the arts into the curriculum.
12:30- 1:00 p.m.	Lunch - (will be provided for $1.25.) Poor Boy Sandwiches, apples, coffee or soda

3120 59th Street
St. Louis, Missouri 63139
Tel: (314) 781 2900

Page 2
October 27, 1977
Dear Participants

SECTION THREE

1:00- 2:30 p.m. Integrating the Arts Into The Curriculum -
You will continue with your leaders from section two and work on integrating the activities you experienced in section two into your curriculum.

We are looking forward to seeing you again.

REMEMBER:

Date: Saturday, November 12, 1977
Time: 8:30-2:30
Place: CEMREL, Inc., 3120 59th Street, St. Louis, Missouri 63139

Lunch: $1.25

RSVP - Please respond if for any reason you cannot attend. We do not want to over order on sandwiches.

Please call Jeri Changar, 781-2900, ext. 260.

What to bring: You, your experiences, questions and enthusiasm.

See you soon,

Sincerely,

Jeri Changar

JC/et

CEMREL, Inc.
A National Educational Laboratory

January 20, 1978

Dear Participants:

We are now preparing our Booster Workshop - Arts for the Handicapped, for Saturday, February 11, 1978.

The workshop will take place at Cemrel from 9:00 a.m. until 12:00 p.m. You will have an opportunity to have an in-depth experience in one of two areas:

Drama with Miriam Perrone

Miriam Perrone: Ms. Perrone is a graduate of the University of Missouri, the director of Handicapped Services for the Rockford Park District, and entertainment editor for WREX-TV (ABC) in Rockford. In the summer of 1971 Ms. Perrone came to Rockford, Illinois, from Chicago with her husband, four sons (one a Down's syndrome child), three cats, a box full of dance and theater reviews she had written for the Chicago Daily News and a degree in journalism from the University of Missouri. Ms. Perrone did not want to work, intended to retire and "looked for recreation programs to get rid of her kids for the summer." She was shocked to discover that nothing was being offered in recreation programming for special populations. When she protested to the Director of the Rockford Park District, he came back with "would you like to try to do better?" Apparently she would try.

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Ms. Perrone has done a number of workshops around the country this year to demonstrate the dynamics used at Camp Sunshine. One of the most successful workshops she and her staff completed was in St. Louis, Missouri, in February where 200 educators and administrators in special education, along with 50 handicapped children and 50 normal children participated in an all-day workshop.

3120 59th Street
St. Louis, Missouri 63139
Tel: (314) 781 2900

Future plans for Camp Sunshine include a summer production called "Artists Around the World," that will feature slides of famous paintings with dance and narration by the campers.

Visual Art with Linda Cohn

Linda Cohn: Linda is from Chicago, Illinois. She received her Bachelor of Fine and Applied Art Degree from the University of Illinois in 1970. She has received additional training at Mercy Hospital, Chicago, and at Hahnemann Medical College, Philadelphia where she received a Masters of Science Degree in Mental Health. She is a registered art therapist.

Linda has worked in a clinical setting, public schools, and in a university setting. At the present time she is assistant professor of Art Education, University of Illinois at Chicago Circle, College of Architecture and Art, Department of Art. During the past three years, Linda has lectured, led workshops, and made presentations at in-service training workshops and several conferences. Some of these presentations took place at Northwestern University, Circle Campus, Evanston Schools, Art Institute of Chicago, and several others. She has also been the Academic Coordinator of "Experiences in Art Therapy" a 1976 lecture series; Academic Coordinator of Television Broadcast for Channel 7 News spot on "Family Art Therapy", February, 1976, Academic Coordinator of Art Therapy Workshop Program 1976-77; Panel Coordinator and Speaker, Illinois Art Education State Conference in Chicago, Illinois, November, 1977; plus many other similar activities.

Linda is also a member of several professional organizations.

It is most important that you return the enclosed registration card which will inform us whether you will be attending and which session you prefer to be in. Many people failed to indicate that they were not going to attend the last booster workshop and it caused some problems on the day of the workshop for both the leaders and the participants. A letter confirming your attendance will be sent, if needed, after February 11, 1978 to your organization.

Many people have indicated that they had a co-worker or friend who was interested in attending. We are opening up this workshop in order to provide an opportunity for more people to become aware of "Arts for the Handicapped." We also hope to be able to continue these workshops in 1978 and include many new people.

If you are bringing someone, please indicate this on the enclosed card. THE CARD SHOULD BE RETURNED BY MONDAY, JANUARY 30, 1978. REMEMBER!

DATE: Booster Workshop - February 11, 1978

CONTENT: Visual Arts or Drama Sessions

TIME: 8:30 - 9:00 a.m. - coffee, donuts, check-in
9:00 - 10:30 a.m. - workshop
10:30 - 10:45 a.m. - break-coffee
10:45 - noon - continue workshop
noon - final evaluation, Thoughts for the Future

PLACE: CEMREL, Inc., 3120 59th Street, St. Louis, MO 63139

TELEPHONE NO.: 781-2900 Ext. 260

We look forward to seeing you on the eleventh. Bring a friend.

Sincerely,

Jeri Changer

Jeri Changar
Workshop Coordinator

JC/bl

enc.

REGISTRATION CARD

Name _____ Phone _____
Home Address _____
Organization

I will attend the February 11 workshop: __yes __no.

I want to register for the __Visual Arts Session
(check one) __Drama Session

I plan to bring an interested person: __yes __no
If yes, give Name _____ Phone _____
Address _____
Organization _____

Letter of attendance confirmation needed: __yes __no
Organization _____
Address _____

RETURN BY JANUARY 30, 1978

CONCLUDING REMARKS

The Model Site Program goal of determining the training needs and priorities for individuals who conduct specific art programs and general instructional programs for the handicapped was successfully operationalized through the two major activities discussed in the previous sections of the report.

Through the Model Site need assessment activities and a series of awareness and leadership training workshops the following results and benefits have been evidenced:

Increased awareness on the part of teachers and administrators of the needs of handicapped children.

Appreciation and understanding of the affective value of arts programs for handicapped children.

Increased awareness of the existing resources in arts education and their availability.

Knowledge on the part of teachers, supervisors, and administrators of the feasibility and procedures for adapting CEMREL-developed and other arts education materials to a handicapped population.

Establishment of short and long-term priorities in teacher training in the arts for the handicapped.

As a result of the Model Site Program, CEMREL has been called upon to offer a broad array of technical assistance services in teacher training programs and instructional materials development in the arts for the handicapped. These requests have not been limited to the metropolitan St. Louis area or the State of Missouri, but have originated from individuals and organizations throughout the United States. This gives further evidence of the need for continued intensification of efforts in promoting arts programs for handicapped children.